# ANIMAG

THE MAGAZINE OF JAPANESE ANIMATION

$4.00

## 10

06

0 37419 75613 6

## Yamato

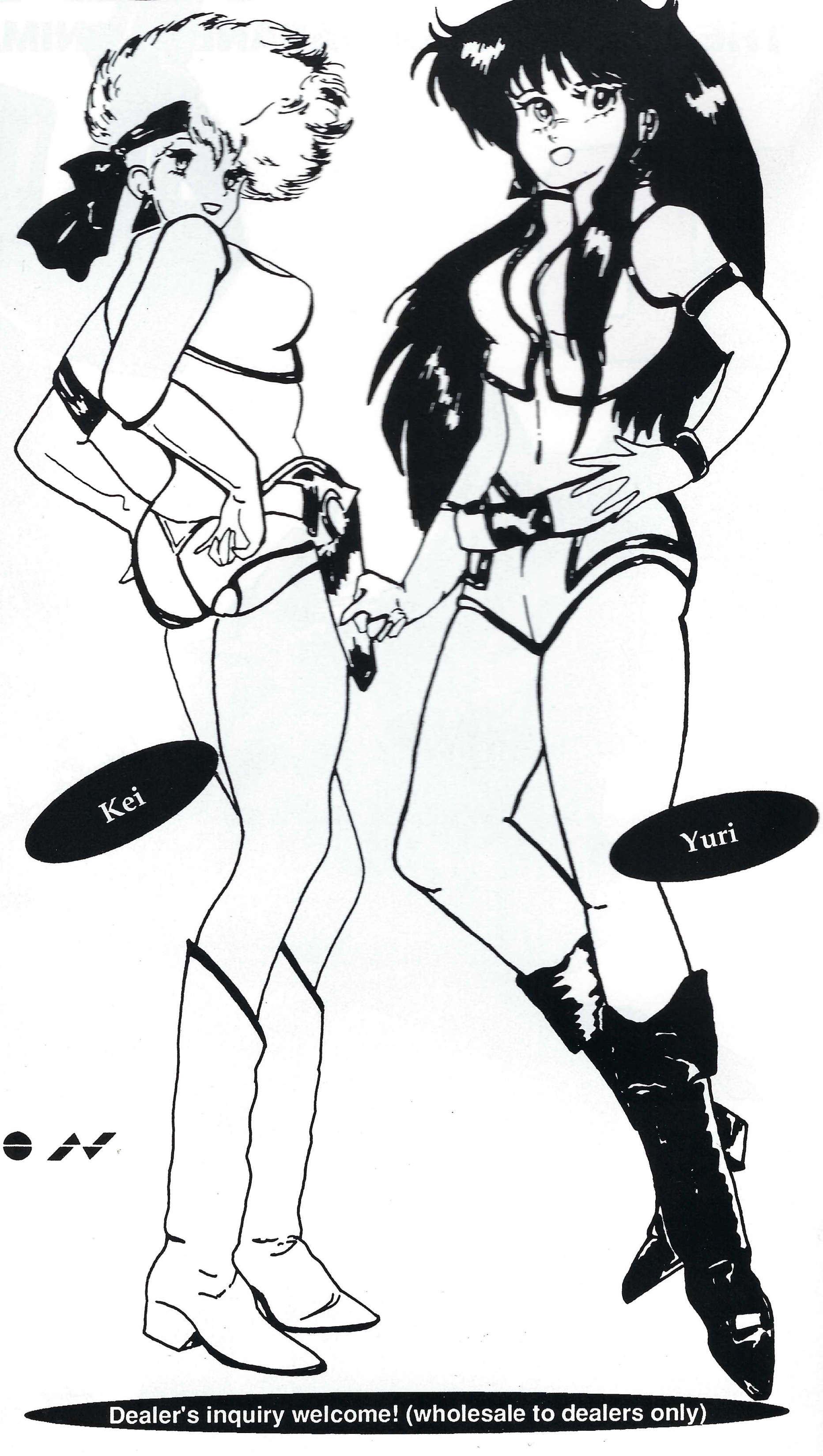
## Gall Force

## Zeta Gundam

DIRTY PAIR KEI & YURI

RE-ISSUE OF
BANDAI'S
PRETTY DOLL
COLLECTION

Available in May 1990



**HORIZON ORIGINAL**
Batman, Robocop,
Marvel Universe Kit,
Universal Monster.
**PLASTIC MODEL**
Gundam,
Super Deformed Gundam,
Patlabor,
Macross, etc.
**TOY**
Ultraman,
Ultra Monster,
Zoids,
Gundam, etc.
**GARAGE KIT**
Kotobuki-ya,
B-Club, Billiken,
Fulcaya,
Max Factory,
Musashi-ya,
Roppu, Volks,
Wane,
General Prod., etc

HORIZON
Distributor of Japanese
Animation Toy & Plastic
Model Kits

**Please Call
213/ 687-0853
or write to
428 Boyd St.
Los Angeles,
CA 90013**

**Dealer's inquiry welcome! (wholesale to dealers only)**

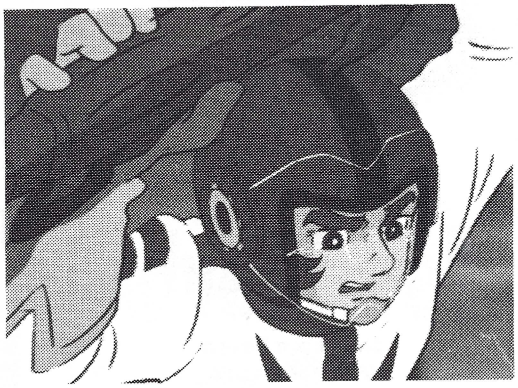
# CONTENTS

## ISSUE No. 10

6

## SPACE CRUISER YAMATO

Arguably one of the most well-known Japanese-animated features ever made, the *Space Cruiser Yamato* phenomenon has reportedly grossed over $75 million in Japan alone. In this issue, **Robert Napton** valiantly attempts to reconcile Yamato*'s* four theatrical releases, three television series, and a made-for-American-TV release.



# OTHER FEATURES

3

### Animation Update

- Gundam Formula '91
- Adventure! Iczer-3
- A-ko the Versus
- Mosaica

20

### Gall Force

The first OAV trilogy (*Eternal Story*, *Destruction*, and *Stardust War*) tells the story of the two races: the humanoid, all-female Solnoids, and the metamorphic Paranoids, who have been fighting for supremacy in a protracted war that has spread throughout the galaxy.

**By Dana Fong**

30

### Mobile Suit Zeta Gundam

Episodes #46-50 . . . the final conflict between the AEUG and the Titans.

**By James Teal**

31

### Mecha File

- **Pallas Athena** on Page 31
- **Bolinoak Sammahn** on Page 32
- **Quebeley** on Page 35
- **Psycho Gundam Mk-II** on Page 39
- **Hyaku-Shiki** on Page 41
- **The "O"** on Page 43

**By James Teal**

46

### Mobile Police Patlabor

In Tokyo's near future, the development of humanoid machinery known as "labors" brings forth a new form of crime. To combat this, the Japanese government creates their own labor technology, machines that came to be known as patrol labors or "patlabors."

**By Mark Simmons**

54

### Star Blazers—A Conflict of Culture

The phenomenon of *Space Cruiser Yamato* did not go unnoticed in the United States. The *Yamato* was renamed the *Argo*, the series retitled *Star Blazers* and the rest, as they say, is history. **Arnold J. Friedman** takes a look at one of America's most popular animated imports.

56

### Scoring Space Cruiser Yamato—A Profile of Hiroshi Miyagawa

One of the most underappreciated aspects of motion pictures is the score, the underlying music which is so important to set the mood and secure the audience's emotional involvement with a film. Author and music enthusiast **Randall D. Larson** interviews *Space Cruiser Yamato* composer Hiroshi Miyagawa.

**STAFF**

**Publisher**
Jeffry Tibbetts

**Assistant to the Publisher**
Hilary Ayer

**Editor**
Trish Ledoux

**Art Director**
Michael Ebert

**Assistant Editors**
Dana Kurtin
Toshifumi Yoshida

**Layout and Design**
Matthew Anacleto
Tony Del Grosso
Janet Piercy

**Translators**
Takayuki Karahashi
Yoshiyuki Karahashi
Toshifumi Yoshida

**Japanese Correspondence**
Toshifumi Yoshida

**Cover**
Schuloff Tam

**Art**
Martin Cameron
Background for Pg. 20
Michael Ebert
Pg. 20, 30, 33, 34, 38, 40, 42
Harrison Fong
Pg. 30, 33, 34, 38, 40, 42

**Editorial Offices**
Animag, Inc.
P.O. Box 7154
Berkeley, CA 94707

**Subscription Address**
Animag
P.O. Box 23651
Oakland, CA 94623

**Pacific Rim Publishing Company**
Jeffry Tibbetts, President
Executive Offices
3833 Lakeshore Avenue
Oakland, CA 94610

ANIMAG, ISSN 014596860 is published quarterly by Pacific Rim Publishing Company. Subscription rates are $18.00 for six issues in the U.S., APOs, and FPOs; $21.00 for six issues in Canada; $36.00 for six issues elsewhere via airmail. All payments must be made in U.S. funds drawn on account in the U.S. or in a postal money order. POSTMASTER: Send address changes to ANIMAG, P.O. Box 23651, Oakland, CA 94623. ANIMAG is a publication of Pacific Rim Publishing Company. Printed in the U.S.A., copyright 1990 Pacific Rim Publishing Company, all rights reserved. The following copyrights and trademarks are property of their respective owners: Space Cruiser Yamato/Star Blazers © Westcape Corporation/Westchester Films, Mobile Police Patlabor © Headgear/Emotion, Yotoden © CIC Victor Video, Gall Force © ARTMIC/AIC, Zeta Gundam © Sunrise

# Editorial Comments

## (Not Another Dictionary-Based Editorial)

**Have you noticed that Japanese animation characters seem to be speaking simpler Japanese these days?**

It's true. Recently I've been making out entire sentences, watching entire scenes with perfect clarity. During a recent trip to Tokyo, I found myself doing an admittedly rough but coherent running translation of a recent film (Miyazaki's *Kiki's Delivery Service*) for a friend.

There was a time about two years ago when my most profound achievement was catching simple "*-masu*" form verbs, and hearing sentence particles such as "*ne*" and "*yo*" and "*ka*" filled me with glee. Even hearing a "*-mashoo*" was exciting, because then I at least knew the characters were suggesting they *do* something.

As the semesters of my Japanese study passed, I found myself understanding more and more. I also found myself becoming less and less blindly accepting.

Remember the days when you watched *everything*, when all animation was new and wonderful and you embraced it with equal fervor? I don't limit this time to the so-called "golden days" of the early seventies because I think that this first blush is something that happens to everyone no matter how early or how late one comes into animation fandom. (I imagine that I came into the fandom relatively late. It was right around 1980, with Westchester Film's *Star Blazers*.)

I don't mean to imply that I've become jaded. Now more than ever, I have an appreciation for the medium (I watch what I appreciate even though I don't always appreciate what I watch).

As I began to understand what was actually being said, I began to realize that many of the grand and noble themes I'd been entranced with in less comprehensible days were often simple and indeed, puerile tales that relied upon the sadly overused revenge-seeker-whose-loved-one-has-been-slain-by-the-bad-guys storyline.

The point I am making in my tangential fashion is, be wary of embroidering what may be a simple robot combat action story into an existential tale of universal truths (I haven't got the heart to tell our Mecha File columnist James Teal that I don't see quite the same Nietzscheism in his favorite shows).

Keep in mind who exactly is producing these animated fantasies, and for whom this animation is produced. A large percentage of it is aimed at high school-age boys, boys who live in a society that provides notoriously little room for personal expression and individualism. Anything that's been originally published in one of the weekly manga such as *Shonen Jump* or *Young Jump*, for example, is tailor-made for *genki* young men age 10-18. Be prepared for plenty of bared chests, *mokkoris*, and spurting blood.

Of course, you may be watching Japanese animation for precisely this reason. That's okay, too.

Trish Ledoux
Editor

Trish Ledoux

# ANIMATION UPDATE

By Takayuki Karahashi, Trish Ledoux and Toshifumi Yoshida

**Animation Update**

## Gundam Formula '91

For months there have been rumors about a new Gundam project, promising everything from a television series to a theatrical release.

The wait is over. Sunrise has finally announced that there is a new Gundam movie slated for spring of 1991. The film has been tentatively titled "Gundam Formula '91."

Formula '91 will bring back "Team Gundam" director Yoshiyuki Tomino ("Father of Gundam"), character designer/animation director Yoshikazu Yasuhiko (*Mobile Suit Gundam* and *Zeta Gundam*), and mecha designer Kunio Okawara (*Mobile Suit Gundam*).

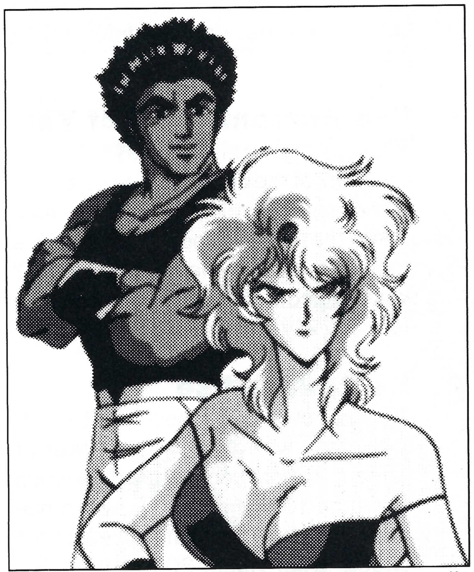
Rumors of a television series have been dispelled for the time being by the announcement of the film, but Tomino has hinted that the success of the *Gundam 0080: A War in the Pocket* OAV series has paved the way for another OAV story told from a viewpoint other than Amuro's and Char's. It is unlikely that a new OAV series will continue the storyline begun in *War in the Pocket*, and whether the OAV will follow a completely new story or the *Formula '91* continuity is unknown.

**Animation Update**

## A-ko the Versus

Be afraid . . . be very afraid. Coming this year, the monstrously popular *Project A-ko* will be revivified by director Katsuhiko Nishijima in an all-new OAV series.

In this incarnation, A-ko teams up with her erstwhile adversary B-ko to form a monster-hunting agency. The new team crosses paths with former bone of contention C-ko, now the 10-year-old daughter of a shipping magnate, when she is kidnapped during a luxury cruise.



Since A-ko and B-ko have traditionally been at odds with each other, producers say, this new collaboration should be something fans will enjoy.

*A-ko the Versus* will be released in two parts from Pony Canyon this summer. *Battle 1: Gray Side* will be available in July; *Battle 2: Blue Side* during August. Each 50-minute OAV will be produced by a different creative team (animation direction, character design, and continuity) and will include separate musical scores.

Don't say you weren't warned.

**Animation Update**

## Adventure! Iczer-3

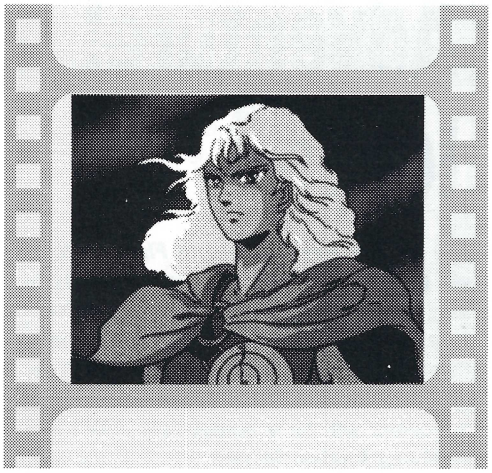
**The long-awaited sequel to *Fight! Iczer-1* will be released in six OAV episodes beginning September, 1990. Although *Adventure! Iczer-3* was originally released in a three-part audio cassette story which resumed three years after the events in *Iczer-1*, *Iczer-3* will be a completely new story involving Nagisa Kasumi, a descendant of Nagisa Kano. This time Nagisa must fight against the most recent threat to Earth, Neos Gold.**

***Adventure! Iczer-3* is directed by Toshihiro Hirano (*Dangaio*, *Vampire Princess Miyu*), who also acted as character designer. Production is by AIC. Each 30-minute episode will be released through Polydor.**

**The main attraction of the new story, producers say, is that Iczer-3's voice will be performed by the popular female wrestler, Cutie Suzuki. Volume one's opening is being headed by Michitaka Kikuchi (*Hades Project Zeorymer*, *Borgman*).**

## Animation Update

# Mosaica



The land of Mosaica is about to be overrun by the forces of King Sazara. Wu Dante, a royal subject, is killed by his sovereign for questioning the royal motives. Dante's son, Wu Talma, stands up to save the land.

*Mosaica* is a four-volume OAV series written by the talented Kazuo Shioyama (*Votoms, Samurai Troopers*). Shioyama also performs character design and art direction duties. Direction is by a man familiar with lone-man-against-the-establishment tales, Ryosuke Takahashi (*Armor Hunter Mellowlink, SPT Layzner*), who worked with Shioyama on *Armored Trooper Votoms*.

As directed in his father's will, Talma heads for the valley where an ancient, giant warrior lies dormant. Talma attempts to awaken the warrior so that he may fight against the King's forces. A hermit named Ritish tells Talma that just as an unexperienced man cannot wield a sword, a man unschooled in the mystic arts cannot awaken the giant soldiers. Talma joins a resistance group attempting to rescue the princess Menoza in the belief that the gathering of forces that oppose the King is the first step to saving the land . . . .

The series is to be released by Walkers Company with production by Studio Dean. Volume One is scheduled for a June 25 release. Each volume will be 30 minutes long.

## NEW

## ORIGINAL ANIMATION VIDEOS

- **The Curse**
  Two episodes of animated horror. In the first episode a girl, tormented by nightly dreams of a vampire's attack, sets up a video camera to to tape herself in sleep. In the second episode, a group of girls explore a haunted mansion, and not all of them come out intact. Japan Columbia; 45 minutes. Release date: 2/21/90

- **Project Hades Zeorymer (Vol. 4 of 4)**
  The *Hakkeshu* commence execution of their plan to render Earth into Hades. Masaki does not lift a finger to stop them, for his evil clone is among the *Hakkeshu*, and he will end up the ruler of Hades regardless of which side wins. Toshiba EMI; 30 minutes. Release date: 2/21/90

- **The Ancient Land of Ys: The Book of Hadal**
  Volume 2 of the animated series based on the computer role-playing game. Adol leaves the town of Minea to visit Sarah's aunt Juba in Zepic village. King Record/Japan Falcom; 25 minutes. Release date: 2/21/90

- **1 + 2=Paradise**
  The perils of being a gynecologist's son, especially when you have a fear of women. It only becomes worse when your father hires the two girls, who made you like this in the first place, for his nurses. Toei Video; 30 minutes. Release date: 2/23/90

- **Butchigiri 2**
  The leader of a motorcycle gang gives up his life as a delinquent to participate in the national high school baseball championship. But there are those from rival gang still determined to get him. Nichiei Agency/Back In Video; 50 minutes. Release date: 2/23/90

- **Assemble Insert (Vol. 2 of 2)**
  Having defeated Professor Demon, police mascot Maron is out of assignments and moonlights as an idol singer. Her popularity skyrockets, but Professor Demon makes a comeback on the very day of the record awards (which are, of course, being broadcasted live). Toei Shinsha/Warner Pioneer; 30 minutes. Release date: 2/25/90

- **Devilman: Siren the Witch (Vol.**
  The Demons send Siren to eliminate their former hero Amon, who has now merged with the human Akira, now calling himself "Devilman, defender of humanity from the Demons." Kodansha/Bandai; 60 minutes. Release date: 2/25/90

- **Aim for the Ace! Final Stage (Vol. 5 of 6)**
  (See previous issue of *Animag*.) Bandai; 50 minutes. Release date: 2/25/90

- **Bio-Booster Guyver (Vol. 6 of 6)**
  (See previous issue of *Animag*.) Bandai; 30 minutes. Release date: 2/25/90

- **Crimson Demon (Vol. 4 of 4)**
  (See previous issue of *Animag*.) Walkers Company; 40 minutes. Release date: 2/25/90

- **Legend of Darkness (Vol. 2 of 2)**
  Takeru, the descendent of the ancient gods, has the choice between using his awakened power to rule Earth as the prince of darkness or to bring salvation as the last buddha. Daieieizo/Daiei; 50 minutes. Release date: 2/25/90

- **Midoriyama High School (Vol. 6 of 10)**
  (See previous issue of *Animag*.) Walkers Company; 40 minutes. Release date: 2/25/90

- **New Captain Tsubasa (Vol. 9 of 13)**
  (See previous issue of *Animag*.) CBS Sony Group; 30 minutes. Release date: 3/1/90

- **Gdleen**
  What would you do if you were at the bottom of the hierarchy of a space trade

company and were sent out on field research? Your ship crashes on an unknown planet with your robot boss. You meet a nice fairy while she's bathing, but other inhabitants of the planet are not so nice and want to sacrifice you to the god Gavana. Based on a computer game of the same title. Toho; 45 minutes. Release date: 3/1/90

- **High Speed Jesse (Vol. 11 and 12 of 12)**
  (See previous issue of *Animag*.) VAP; 30 minutes each. Release date: 3/5/90

- **Lightning Trap: Leina and Laika**
  *Machine Robo*'s Leina is back in action. She just happens to be on the plane where a major hijack occurs. Aboard the same plane is Laika, cyborg officer from Interpol. Toshiba EMI; 30 minutes. Release date: 3/21/90

- **The Glorious Asuka-Gumi 2**
  Toei Video; 60 minutes. Release date: 3/23/90.

- **Maji**
  Nichiei Agency/Pioneer LDC; 50 minutes. Release date: 3/25/90

- **Fujiko F Fujio S.F. Short Story Theater (Vol. 1 of 3)**
  "S.F." for "slightly fantastic." Fujiko Fujio is the creator of Doraemon the Cat, whose works for a higher-age audience will see the light of day in this anthology series. Volume 1 includes two stories, "How to Build a Spaceship," in which a group of students crash lands on an uncharted planet during what should have been a short vacation voyage, and "My Lonely War of the Worlds," in which a boy must win over his clone as the sole combatant in a representative war over Earth. Shogakukan/Toho Video; 50 minutes. Release date: 4/1/90

- **AD Police: Dead-End City**
  If the Knight Sabers did not exist, who would have the task of defending law and order in Tokyo from the evils of Genom, Inc.? Bandai; 30 minutes. Release date: 4/25/90

- **SD Gundam: The Hero of La Croix**
  *Super Deformed Gundam* acquires a medieval European flavor featuring the "SD Knight Gundam" series mecha. Gundam and his party accept the task of defending the peaceful kingdom of La Croix from the evil forces of Satan Gundam. Bandai; 40 minutes. Release date: 4/25/90

- **Heavy**
  Nichiei Agency/Pioneer LDC; 50 minutes. Release date: 5/25/90

- **Green Field Labyrinth**
  Victor Music Industry; 40 minutes. Release date: 5/25/90

**New Type**
Hobbies and Toys

**VOLKS**
1/144 Scale Qubeley MK-II AMX-004 "ZZ-Gundam"
1/100 Scale Cross Mirage, Junchoon, Knight of Gold
Led Mirage, Led Mirage Baviron's "Five Star Story"
1/8 Scale Eatta, Clotho, Uricle, Lachesis 3238, East "Five Star Story"
**B & K MODEL**
1/144 Scale The-O PMX-003 "Z-Gundam"
1/144 Scale Geymalk AMX-015 "ZZ-Gundam"
1/35 Scale "Gunhed"
1/144 Scale MSZ-010AS Super Double Z-Gundam
1/144 Scale A/FMSZ-007II Mobile Suit Zeta
**WAVE**
1/144 Scale Air Ballele ME-2 " Five Star Story"
1/100 Scale Skydiver "U.F.O."
**MUSASHIYA**
1/20 Scale Struggle Diver "Gall Force 2"
1/35 Scale Bronx "Gall Froce 2"
1/8 Scale Assorted characators from "Rama"
**GENERAL PRODUCTS**
1/8 Scale Amano Kazumi, Takaya Noriko, Jumng Froid "Gunbuster"
1/200 Scale Ariel-DX "Ariel"
**ZERO**
1/12 Scale Metal Skin Panic "MADOX-01"
**MILLENNIUM MODEL**
1/12 Scale EX-Garrand "Megazone" Part III
**B-CLUB**
1/144 Scale Z-Gustav

NEW ARRIVAL

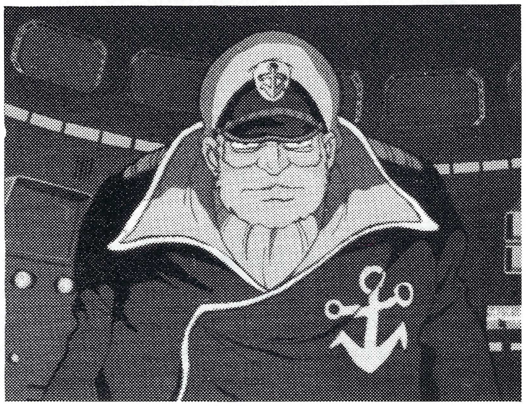
**MODEL, GARAGE KITS & OTHER JAPANESE ANIMATION GOODS**

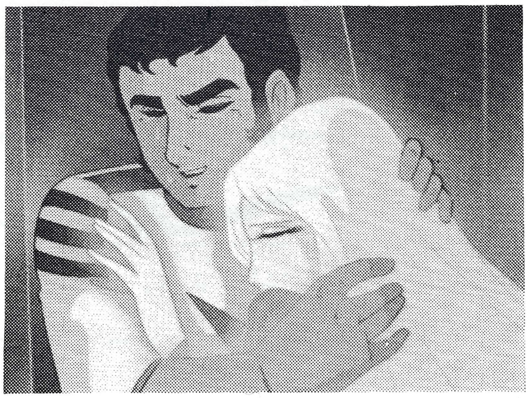
**1531 10th Avenue ( cross street Kirkham)**
**San Francisco CA 94122**
**Tel: (415) 731-3077**
**Store hours: Sat.- Sun. 10:30am- 6:30pm** *Regluar hours* **Mon.- Fri. 6:30pm- 9:30pm** *By appointment only* *Mail Order Catalog for$2.00*

# A Fantasy of Hope, Drea

# SPACE CRUISER

# YAMATO





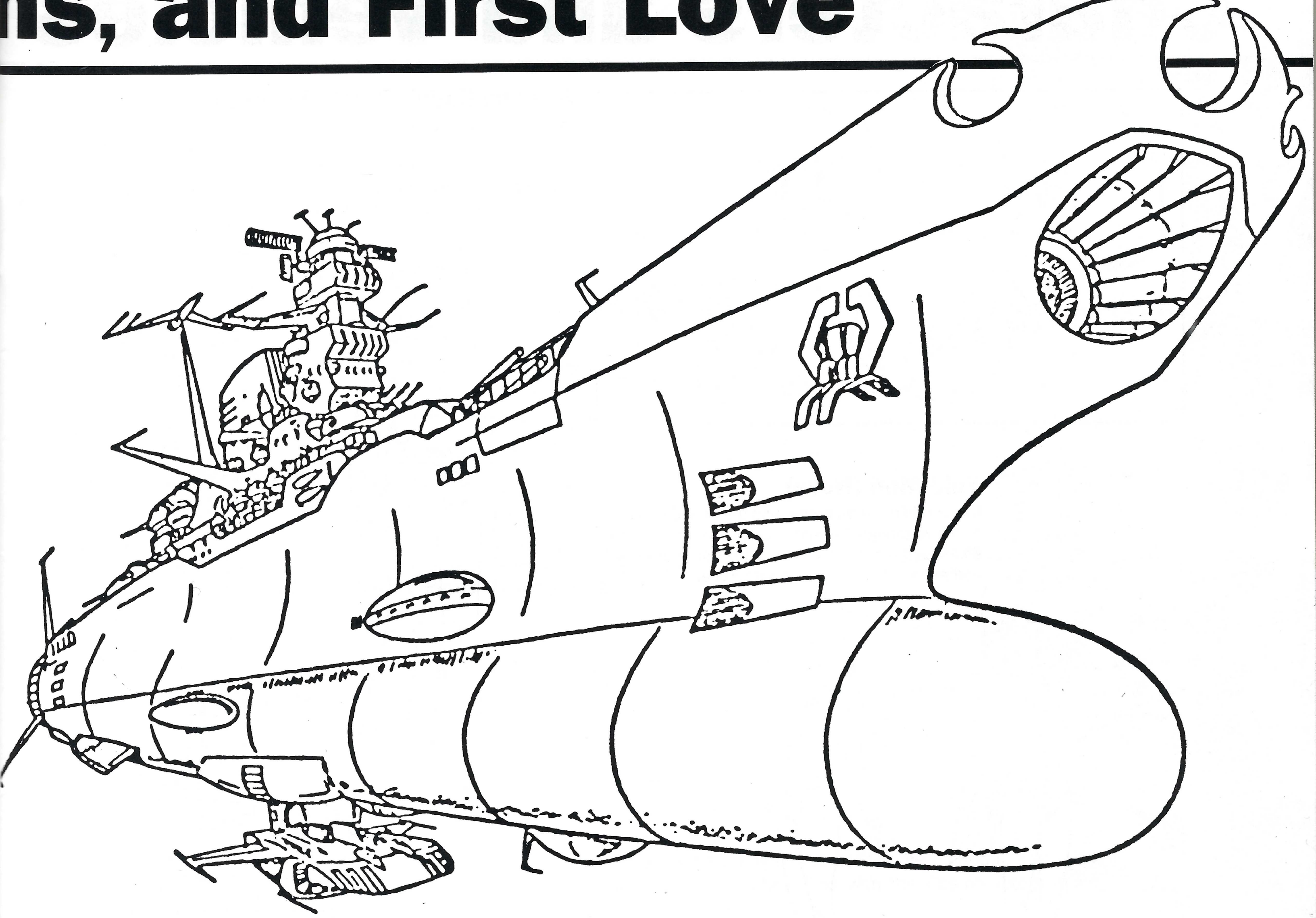
**By Robert Napton**

During October of 1974, a television series premiered in Japan that was destined to revitalize the art form of animation in that country. The series was *Uchuu Senkan Yamato* ("Space Battleship Yamato"), perhaps better known in the United States under its English title, Space Cruis*er Yamato*.

The series, a co-creation of artist Leiji Matsumoto (interviewed in *Animag* #6) and producer Yoshinobu Nishizaki, is a 26-episode space opera premiering in 1974 that details the one-year voyage of the *Yamato* and her crew to the planet Iscandar. When the series was transformed in August of 1977 into a two-hour feature film, a "Yamato craze" ignited that consumed Japan—and the rest of the world—for the following ten years.

The overwhelming popularity of the film helped stimulate the Japanese animation industry and led to the "Matsumoto boom"

# ns, and First Love



of the late 1970s and early 1980s, the period in which Matsumoto also created the romantic science fiction series *Space Pirate Captain Harlock*, *Galaxy Express 999*, and *Millennium Queen*.

In 1979, two years after the premiere of the first *Yamato* film in Japan, the original 26-episode television series and its 1979 sequel were translated into English and syndicated to American broadcasters under the title *Star Blazers* (see accompanying article).

"For these past few years," Nishizaki says in *Final Yamato*'s program book, "throughout the *Yamato* drama, I have told a story. The theme is, fight with a belief in man, fight with a belief in the future, and the way will show itself. Most importantly, however, the theme must be, love mankind before all else."

Throughout its long history, the *Yamato* series has always been a ground breaker. When the series ended its run on American television, viewers (in some cases, well-organized fan clubs) actively petitioned local television stations to demand that it be reinstated. The death of a major character—unusual in American television, unheard of in animation—was nothing less than extraordinary. *Star Blazers* caused many fans to reassess what they might reasonably expect from their animation.

*Yamato* has also been remarkable in its fast and easy continuity manipulation. Killing off the entire crew, for example, and then going on to make several sequels as if nothing had happened became a *Yamato* trademark.

Much like soap opera faithfuls, *Yamato* fans soon learned that a death in one version didn't necessarily mean the character would stay dead. To Japanese viewers, this inconsistency was one of *Yamato*'s most endearing traits: where else could the dramatic potential of a character's death be exploited again and again? Many American fans have found the haphazard continuity frustrating and have never really been able to reconcile the deviations from traditional Western-style storytelling.

Despite its shortcomings or perhaps because of the them, *Yamato* has become no less than an animation institution. The merchandising of the series—models, toys, books—is as extensive as its world-famous predecessor *Tetsuwan Atom* (Atom Boy), and may even have set a new standard. *Yamato*'s theme song is sung regularly in nightclubs and during official school ceremonies across the country; to some, it is almost a second national anthem ("Yamato" is, after all, what they called Japan in the year 500 A.D.).

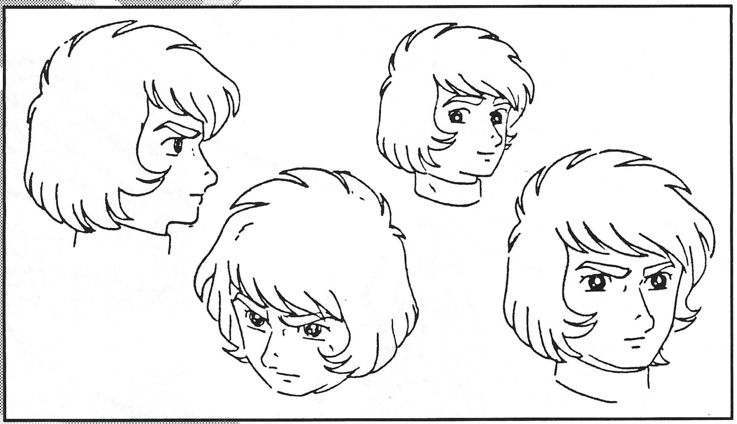
More than a decade after its birth, *Yamato* continues to generate interest among old and new fans alike. Perhaps for some it is nostalgia, but for others, the noble spirit of the Space Cruiser *Yamato* will hold a special place in hearts and minds forever.

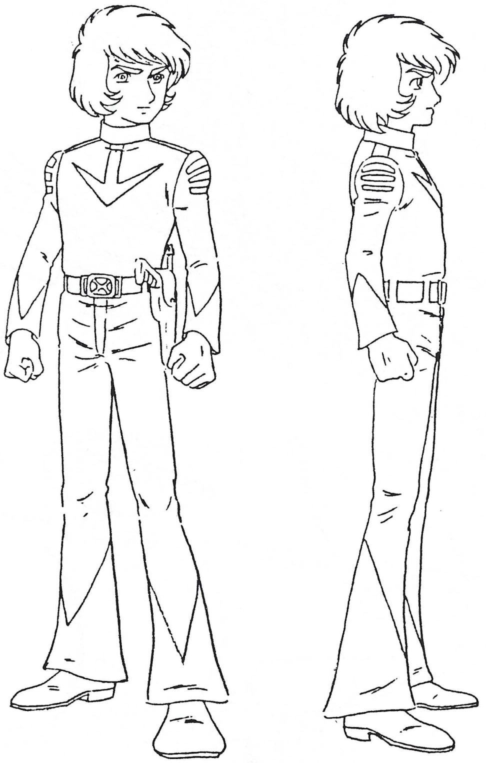
*—Robert Napton and Trish Ledoux*

# Characters and Vehicles

## Susumu Kodai (Derek Wildstar)

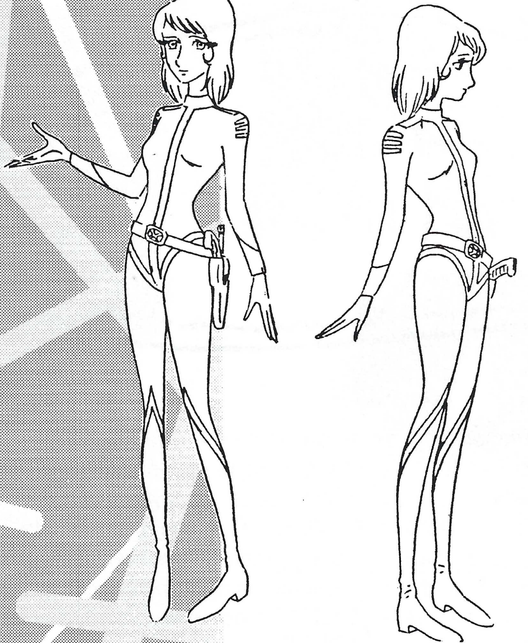
Initially weapons officer of the *Yamato*, later appointed deputy captain by Admiral Okita. Kodai is young and idealistic, prone to making rash decisions because of his passion to complete *Yamato*'s mission. During the course of *Yamato*'s maiden voyage, his feelings of friendship toward Yuki transform into love.

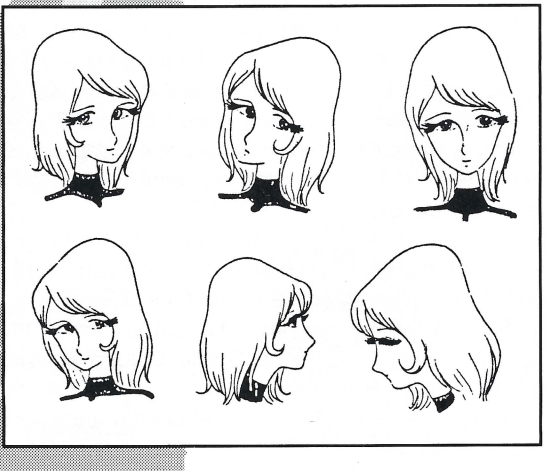




## Yuki Mori (Nova)

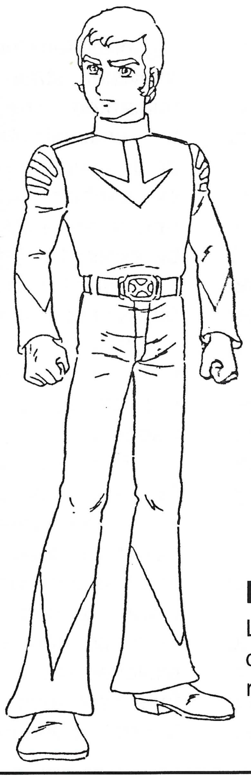
Radar officer, head nurse, and the beautiful object of a love triangle between Kodai and Shima. Yuki cares for the ailing Okita during the one-year voyage and eventually falls in love with Kodai.

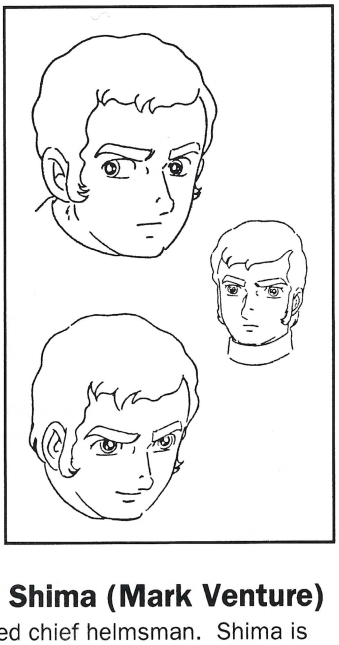




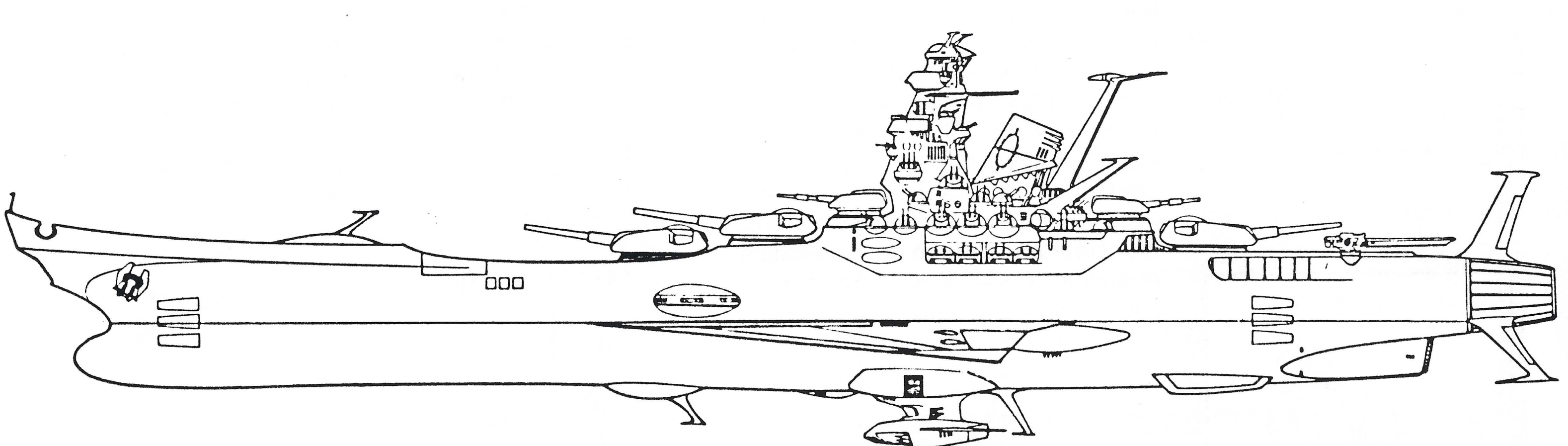
## Daisuke Shima (Mark Venture)

Level-headed chief helmsman. Shima is calm and cool where his best friend and rival Kodai is hot-tempered.



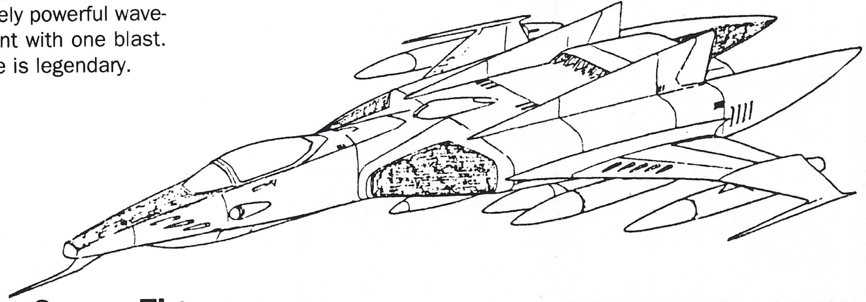


***(Names are given in their Japanese form first, F***



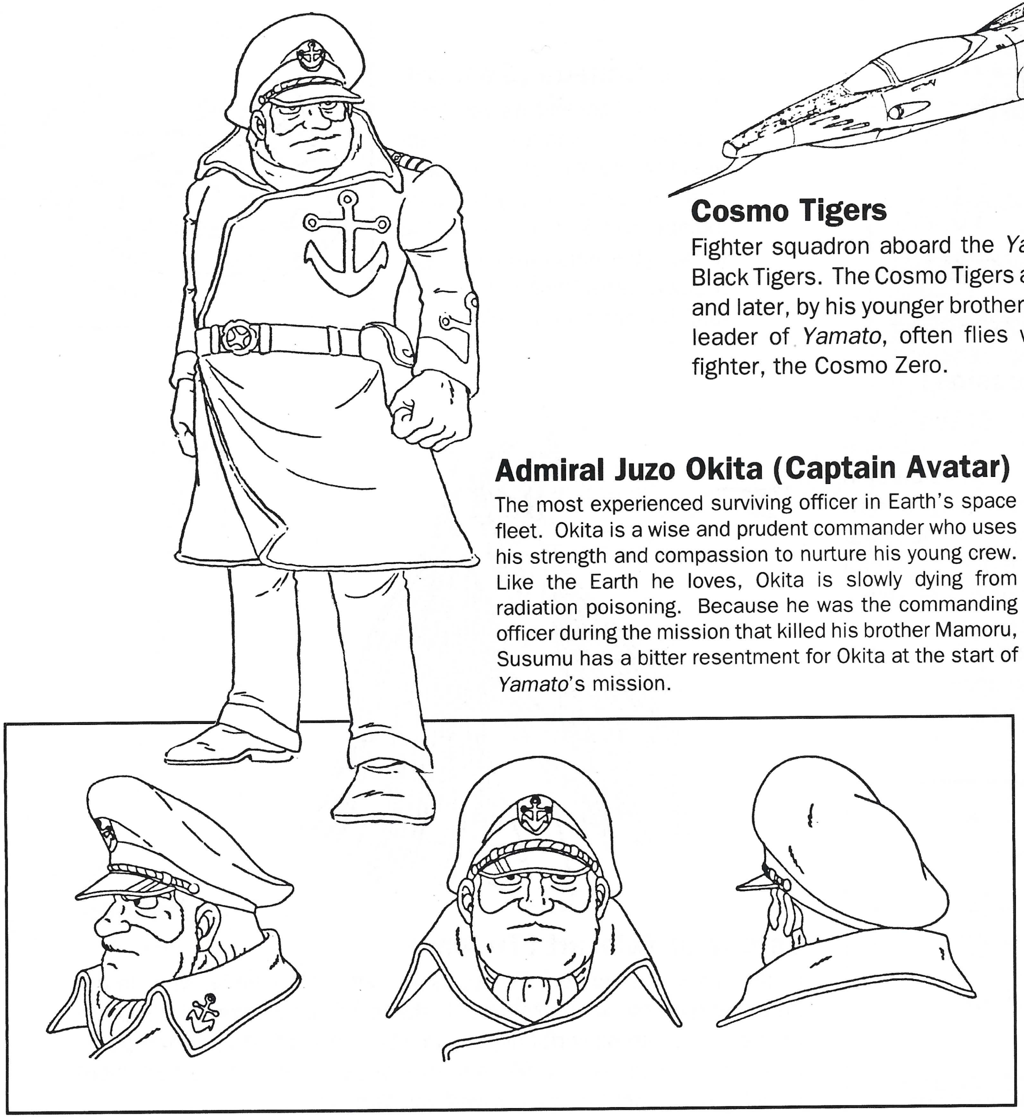
## Space Cruiser Yamato (Argo)

The resurrected World War II battleship *Yamato* whose spirit of nobility, bravery and sacrifice symbolizes Earth's hope for tomorrow. Among its many armaments, the *Yamato* of the 22nd century has been refitted with the immensely powerful wave-motion gun, a weapon capable of destroying an entire continent with one blast. *Yamato*'s ability to recover from virtually any amount of damage is legendary.



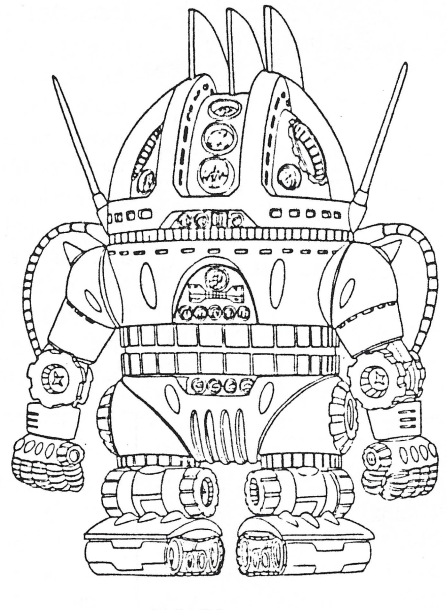
## Cosmo Tigers

Fighter squadron aboard the *Yamato*, formerly known as the Black Tigers. The Cosmo Tigers are led by Saburo Kato (Conroy) and later, by his younger brother Shiro Kato. Kodai, as combat leader of *Yamato*, often flies with the Cosmo Tigers in his fighter, the Cosmo Zero.



## Admiral Juzo Okita (Captain Avatar)

The most experienced surviving officer in Earth's space fleet. Okita is a wise and prudent commander who uses his strength and compassion to nurture his young crew. Like the Earth he loves, Okita is slowly dying from radiation poisoning. Because he was the commanding officer during the mission that killed his brother Mamoru, Susumu has a bitter resentment for Okita at the start of *Yamato*'s mission.



## Analyzer (IQ-9)

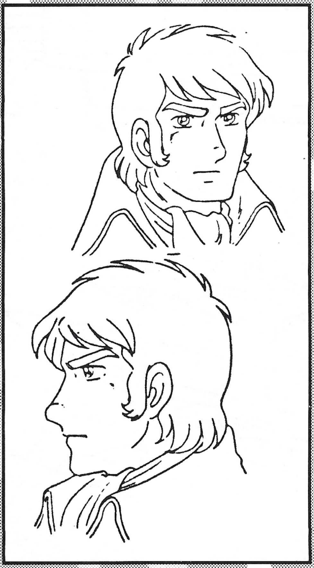
Excitable robot aid with a built-in personality, continually at odds with his all-too-human feelings for Yuki.

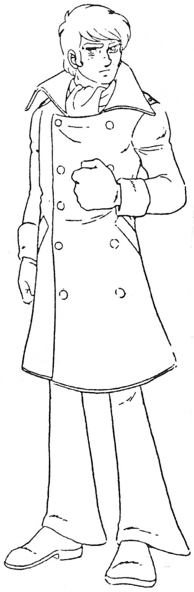
LLOWED BY THEIR AMERICAN VERSIONS WHEN APPROPRIATE)

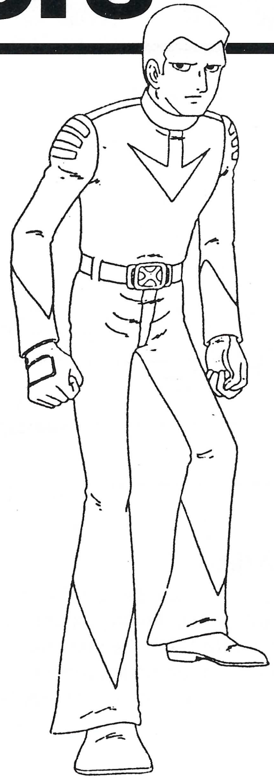
# More Characters

**Mamoru Kodai (Alex Wildstar)**

Susumu's older brother, presumed dead when his ship *Yuki Kaze* ("snow wind," the *Palladin* in the American version) crashes on Titan. (It was originally planned by the producers that *Yamato*'s crew would encounter Captain Harlock on Iscandar, but the idea was scrapped and Mamoru substituted at the last moment. It is said that a close look at the episode's original designs will yield smudged pencil lines where an eyepatch used to be.)

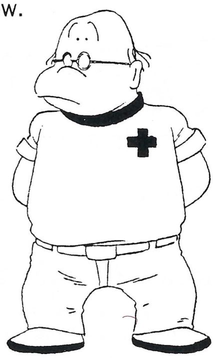


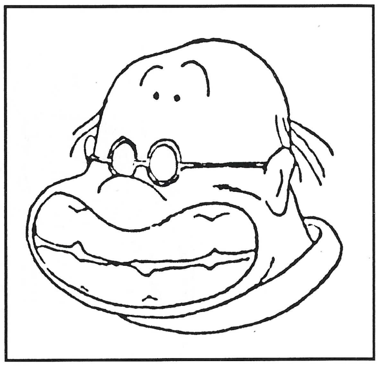




**Dr. Sado (Dr. Sane)**

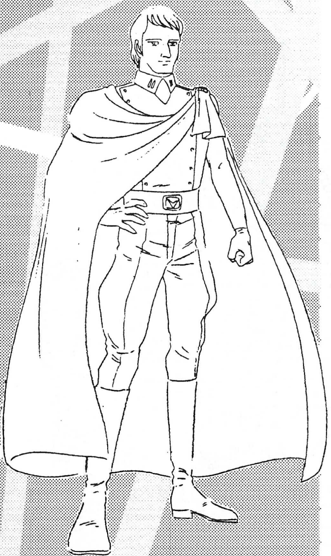
Eccentric chief medical officer who relies heavily upon a shot of sake (Avatar's "spring water") to get him through the day. Dr. Sado is responsible for the health and welfare of the crew.





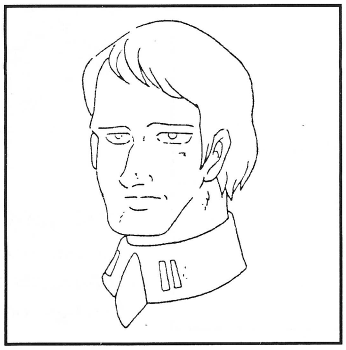
**Shiro Sanada (Sandor)**

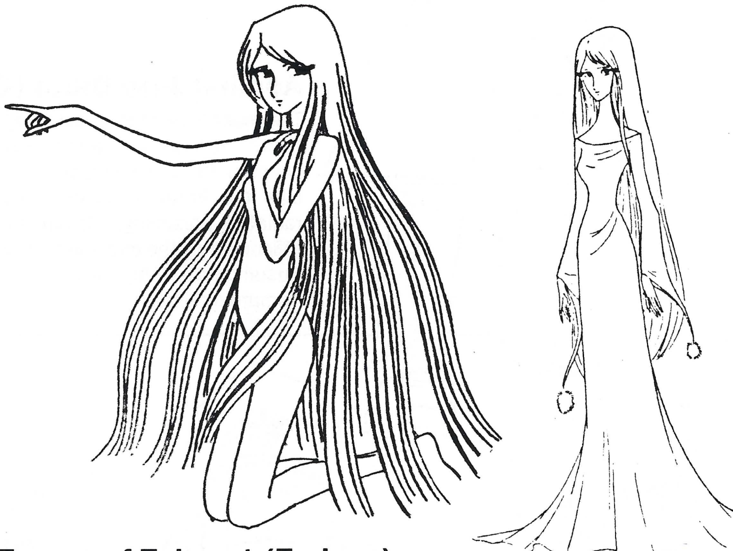
Science officer and resident technical genius, Sanada is a great asset to the *Yamato*, his ability to readily adapt to any situation indispensable. Unknown to the crew, cybernetic arms and legs replace his real limbs which were lost in a childhood accident.



**Dessler (Desslok)**

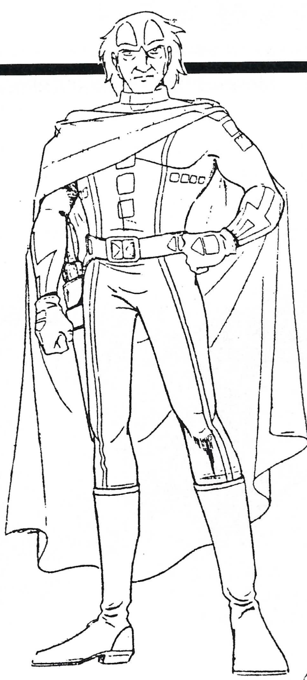
Leader of the dying planet Gamilas (Gamilon). As supreme leader, Dessler attacks Earth in hopes of establishing a new home for his people. He is secretly in love with Queen Starsha of the neighboring planet, Iscandar. As the series progresses, so does the nobility of this dignified leader, who becomes more and more sympathetic to *Yamato*'s crew.





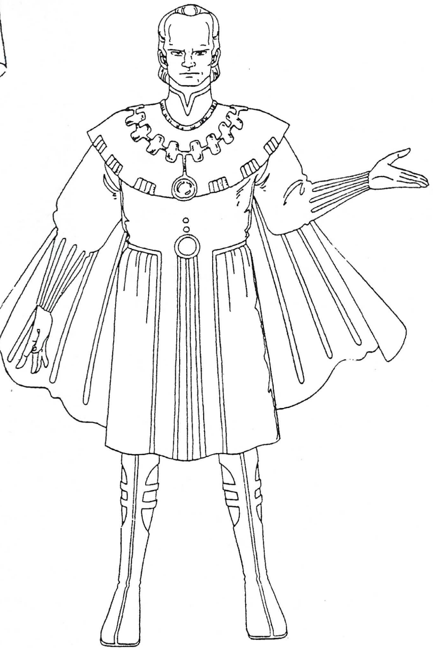
**Teresa of Telezart (Trelena)**

In the theatrical version, Teresa is an anti-matter being who haunts Zordar and is rescued by *Yamato*. In the television version, she appears as a woman with powerful psychic ability. Teresa fears her own power and avoids battle, but awakens to love because of Shima and decides to fight the Comet Empire (*Arrivederci Yamato*).



**Zordar**

A man planning to conquer all of space using his Comet Empire. Zordar believes himself an omnipotent ruler, destroying and conquering any planet in the Comet's path. He loses his city during a battle with *Yamato*, but retaliates with his giant battle fortress (*Arrivederci Yamato*).

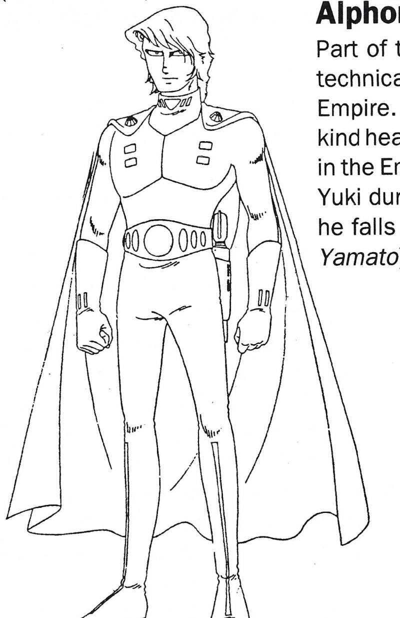


**Lugal De Zahl**

After his homeworld Denguil is destroyed by the passing of Aquarius, Lugal sets out to find a new homeworld and targets Earth. He plans to use the massive power of his battle fortress to hasten Aquarius' passage to Earth. Lugal believes that only the strongest should survive (*Final Yamato*).

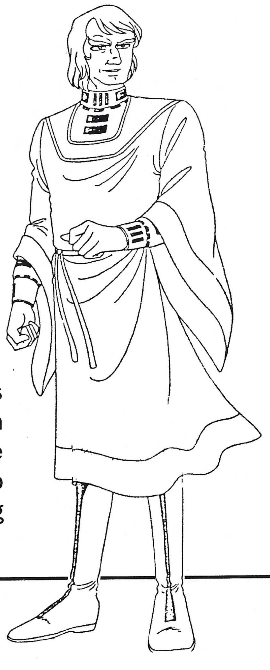
**Alphon**

Part of the technical division of the technically advanced Black Nebula Empire. His gentle appearance and kind heart is unsuited for his position in the Empire, and when he captures Yuki during the occupation of Earth, he falls in love with her (*Be Forever Yamato*).



**Skuldart**

Leader of the Black Nebula Empire, he schemes to gather human bodies to be used by his own cybernetic people (*Be Forever Yamato*). As the Great Leader, Skuldart sends his minion to acquire gamilasium and iscandarium, ruining both planets in the process(*New Voyage*).



# Continuity

For many years, American fans were hard-pressed to decipher the tangled continuity of how the many Yamato films and television series connected to each other.

Among fan circles, many translators, both amateur and professional, worked to learn the nature of the *Yamato* universe so that they could pass the information along to like-minded enthusiasts. One of the most notable contributions came from writer and Yamato-enthusiast Ardith Carlton, who wrote clearly and simply in an effort to promote understanding to confused western audiences. The following is an interpretation of three possible Yamato continuities, sort of a *Back to the Future, Part II*-sort of alternate world scenario.

| Continuity One | Year |
|---|---|
| Space Cruiser Yamato (film) | 2199 |
| Arrivederci Yamato | 2201 |

| Continuity Two | Year |
|---|---|
| Space Cruiser Yamato (TV series) | 2199 |
| Space Cruiser Yamato 2 | 2201 |
| Yamato, The New Voyage | 2201 |
| Be Forever Yamato | 2201 |
| Space Cruiser Yamato III | 2205 |

| Continuity Three | Year |
|---|---|
| Space Cruiser Yamato (TV series) | 2199 |
| Space Cruiser Yamato 2 | 2201 |
| Yamato, The New Voyage | 2201 |

Continuity One and Two differ only in the *Arrivederci/ Yamato 2* relationship which has been explained elsewhere in the article [*see* Arrivederci Yamato *article—Editor*]. Continuity Two and Three differ only in their endings, *Yamato III* and *Final Yamato*, respectively.

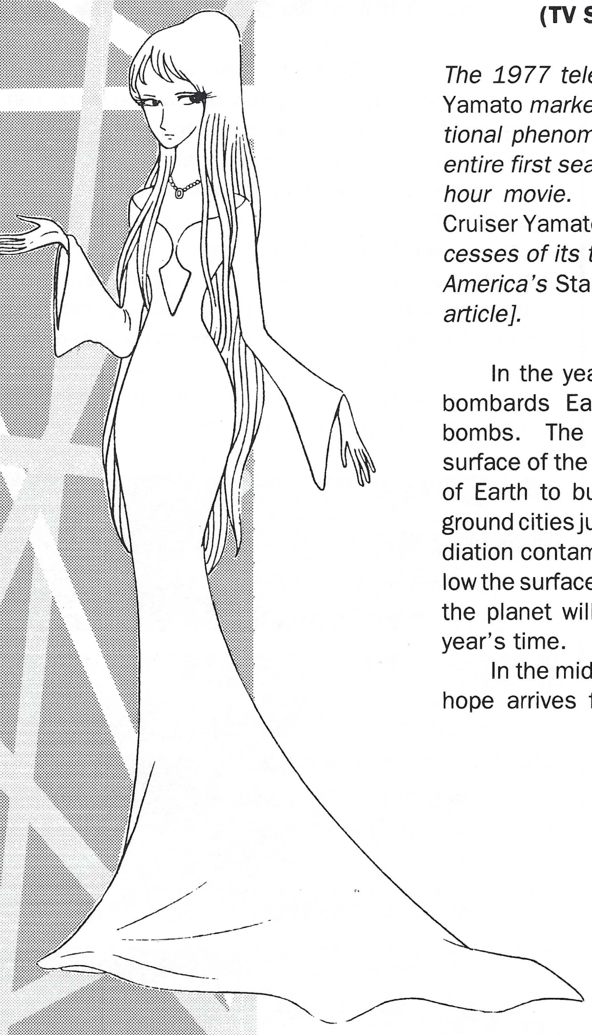
When *Yamato III* proved unpopular with Japanese fans, the producers decided, for story purposes, to eliminate the events of *Yamato III* to write the story for the last film, *Final Yamato*. By having the destruction of the *Yamato* occur in 2203, two years prior to the *Yamato III* story line, the elimination of the *Yamato III* continuity was erased and a third time line was created.

Although *Yamato III* and *Final Yamato* happen in different universes, there is a subtle overlap of ideas. In both stories, we see that Dessler has gone on to establish his Garuman empire; in *Yamato III* we see the war between Garuman and Bolar played out; but in *Final Yamato*, we see only Garuman destroyed by the galactic collision.

# Space Cruiser Yamato

**(TV Series and 1977 Film)**

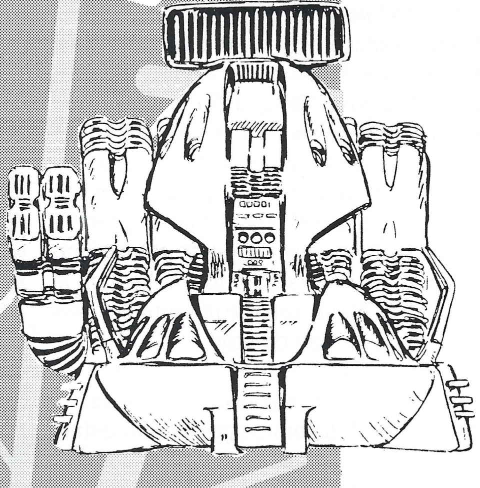
*The 1977 television series* Space Cruiser Yamato *marked the beginning of an international phenomena. Two months later, the entire first season was compiled into a two-hour movie. The film, also titled* Space Cruiser Yamato, *was one of the biggest successes of its time, and went on to become America's* Star Blazers *[see accompanying article].*



**Starsha**

In the year 2199, the planet Gamilas bombards Earth with radioactive planet bombs. The devices have irradiated the surface of the planet and forced the people of Earth to build and inhabit large underground cities just to survive. Because the radiation contamination is slowly seeping below the surface, it is estimated that all life on the planet will be extinguished within one year's time.

In the midst of the crisis, a message of hope arrives from another world. Queen Starsha of Iscandar offers Earth the Cosmo Cleaner "D," a device that will rid the planet of the deadly radiation poisoning. Unfortunately, the people of Earth must retrieve it from her planet, a voyage of 296,000 light-years. To facilitate the mission, Starsha also sends plans for the "wave-motion engine," a power source that will enable a specially fitted Earth ship to make the voyage within the one-year time limit.

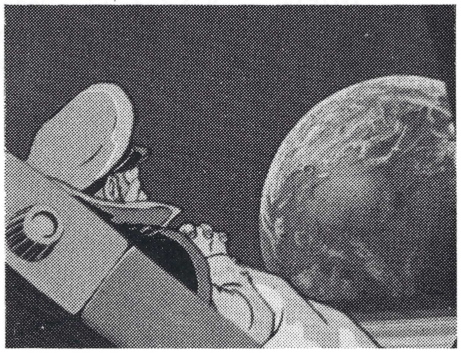


**Cosmo Cleaner**

That ship is the World War II battleship *Yamato*, rebuilt into a vast space battleship and refitted with both the wave-motion engine and the wave-motion gun. Under the command of Admiral Okita, a crew of 114 young Earth Defense Command members volunteer to join the ship and the quest for Iscandar.

While *Yamato*'s departure is monitored by Gamilas, Dessler reassures his troops that they have nothing to fear from the ancient warship. After engaging Gamilas fighters, a space warp to Mars, and a battle at the Floating Continent of Jupiter, *Yamato* and her crew reach Pluto and must contend with Gamilas' powerful "reflex gun."

Once beyond Pluto, the crew takes a final look at Earth before leaving the solar system. Meanwhile, Desslar takes a personal hand in attempting to destroy *Yamato* by creating the ecto gas, a ravenous, lethal cloud that consumes energy and matter. *Yamato* evades the gas and is nearly destroyed along with it by the sea of fire on Red Star.



Enraged, Dessler dispatches his greatest general—Dommel (Lysis)—to destroy *Yamato*. At the battle of the Rainbow Galaxy, Dommel fires a drill missile into the firing gate of the wave-motion gun. Miraculously, Sanada and Analyzer are somehow able to reverse the navigational system of the missile to direct it back toward the Gamilas fleet. In desperation, Dommel attaches his ship to the bottom of *Yamato*'s third bridge and self-destructs.

Although badly crippled, *Yamato* is able to reach the Iscandar system. The crew is shocked to discover Iscandar in orbit with its twin planet, Gamilas. *Yamato* is pulled into one of the acid seas inside the enemy homeworld. When *Yamato* is subjected to missile strikes, Admiral Okita orders the ship under the acid sea, toward Gamilas' most vulnerable location. Once there, they fire the wave-motion gun at one of Gamilas' volcano, setting off a geological chain reaction. As Dessler watches his beloved homeland turning into a wasteland, large pieces of debris fall from the ceiling, and Dessler is presumed dead.

*Yamato* slowly limps toward Mother Town, capital city of Iscandar. The crew meets Starsha and quickly loads the Cosmo Cleaner "D" on board. After a surprise reunion with Kodai's brother Mamoru (presumably killed in action years ago), Kodai and the crew prepare for the long journey home. Starsha and Mamoru, the last two inhabitants of the planet, decide to stay behind.

In the year 2200, *Yamato* arrives at Earth. Admiral Okita takes a final look at his beloved Earth and dies. After *Yamato*'s landing, the Cosmo Cleaner "D" is activated and Earth is saved.

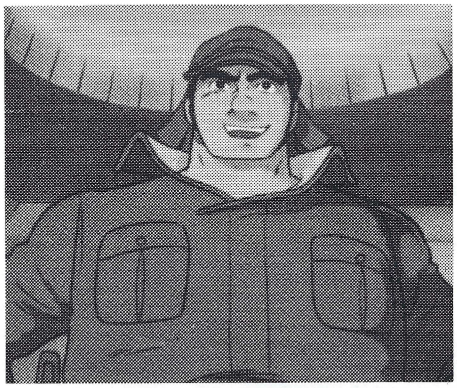
# Arrivederci Yamato /Space Cruiser Yamato 2

**(1978 Film and TV Series)**

*The great success and popularity of the first Yamato film demanded a sequel. The next summer, on August 5, 1978, the movie* Arrivederci Yamato, Soldiers of Love *was released.*

By the year 2201, Earth had recovered from the war with Gamilas. Unknown to the people of Earth, a new enemy was hurtling through space toward them, the White Comet Empire—a large colony built upon an artificial comet. Under the command of the ruthless Prince Zordar, the White Comet either conquered or destroyed anything in its path.

Teresa of Telezart warns Earth of the White Comet Empire's impending attack and requests their help. Fearing what may happen if Teresa's warning goes unheeded, Kodai and *Yamato*'s crew (as well as a squad of space marines under the command of Sgt. Saito) decide to steal *Yamato* and proceed to Telezart without authorization from Earth's government.

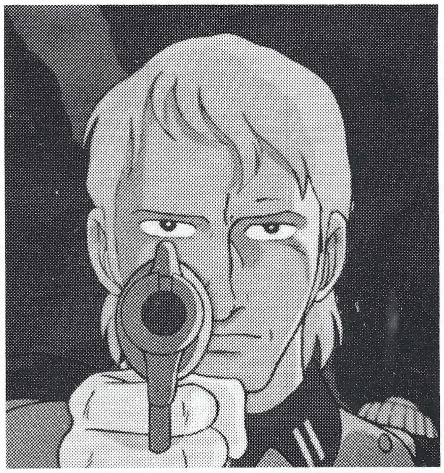


Admiral Hijitaka (Captain Gideon) is recovered from a destroyed Earth vessel and agrees to command *Yamato* during the mission.

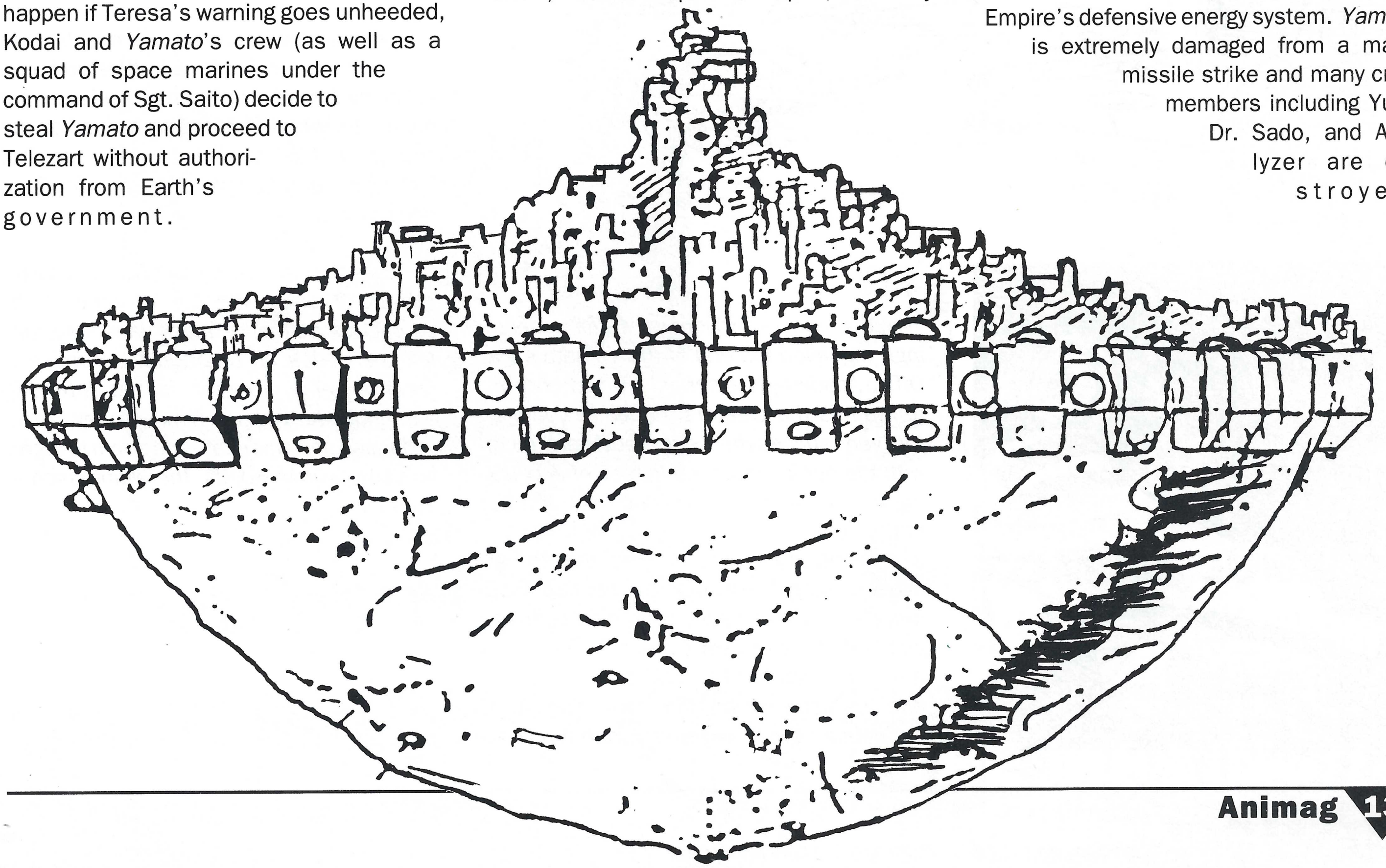
On Telezart's surface, the crew battles Comet Empire troops to eventually meet with the mysterious Teresa. Kodai, Sanada, Analyzer and Saito discover Teresa being held prisoner deep within a cave. The strange vision of Teresa is that of a naked goddess. She warns Kodai that the White Comet Empire is on a direct course for Earth and that Zordar is obsessed with conquering the planet. She is not able to aid them because her existence is based on anti-matter and any contact with a matter universe would be disastrous. She tries to impress upon Kodai that the power of love and courage are the key weapons for battling the White Comet.

Meanwhile, Zordar instructs his ally Dessler to personally see to the destruction of *Yamato* (Dessler, as it turns out, managed to narrowly escaped death after all). Dessler attacks *Yamato* with the "Dessler cannon," his version of the wave-motion gun. *Yamato* warps to avoid the blast, but reappears in normal space directly before Dessler's ship. The two vessels collide and Kodai leads an assault team aboard the Gamilas ship.

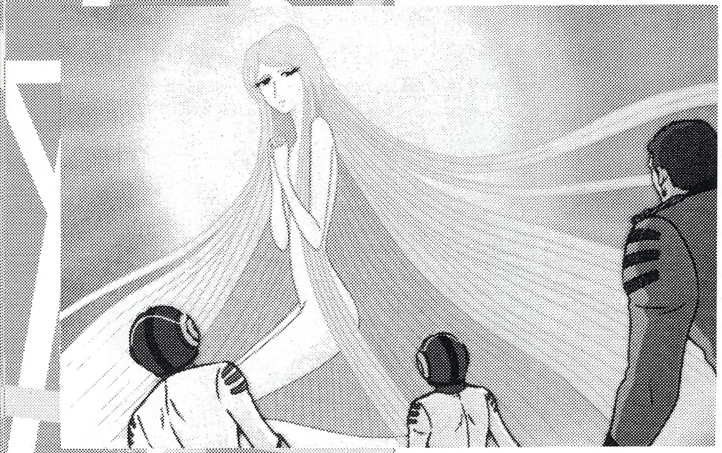
On the bridge, Kodai encounters Dessler face-to-face. As the two prepare to kill each other, Dessler drops his weapon, moved by Kodai's dedication to earth. The intensity of Kodai's emotion reminds Dessler of his own obsession with Gamilas. Dessler laments his past actions and realizes that his feelings of revenge are directed at *Yamato* and not at her crew. Suddenly, a Comet Empire officer attempts to shoot Dessler; Yuki leaps in front of him, absorbing the blast with her own body. As Kodai cradles Yuki, Dessler tells him what section of the Comet Empire is most vulnerable to attack. Dessler then suicidally opens an airlock and allows himself to be pulled into space.



As the Earth fleet is destroyed by the White Comet (including the flagship *Andromeda*), *Yamato* warps into an intercept position directly in front of Earth. *Yamato* fires the wave-motion gun and destroys the Empire's defensive energy system. *Yamato* is extremely damaged from a mass missile strike and many crew members including Yuki, Dr. Sado, and Analyzer are destroyed.



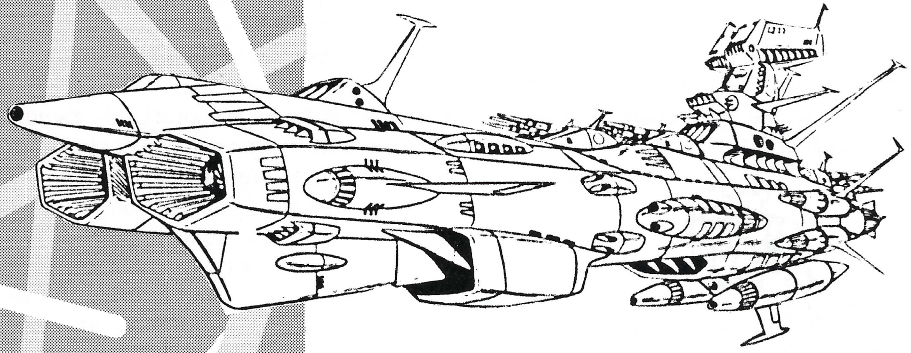
Admiral Hijitaka is also wounded, but before he dies he orders a ground assault inside the Empire in an attempt to destroy it from within.



Kodai, Saito and Sanada penetrate to the heart of the Empire. Sanada begs Kodai to return to *Yamato* to let he and Saito plant the explosives by themselves. Kodai agrees reluctantly and rushes back to his Cosmo Tiger.

Sanada and Saito are successful and sacrifice themselves in order to destroy the White Comet. However, their complete victory is stolen from them as Zordar's personal battle fortress emerges to challenge them from the debris. The spirit of Admiral Okita confronts Kodai, advising him that he has only one weapon left: *Yamato* herself. Kodai orders Shima and the surviving crew members to abandon ship as he alone will pilot *Yamato* on her final voyage.

The image of Teresa appears and thanks Kodai for his love of humanity and for his great sacrifice. Joined with the spirit of a living Yuki, and the spirits of all who had ever been a part of *Yamato*, Kodai and Yamato fulfill their destinies.



*The end of* Arrivederci Yamato *seemingly signalled the end of the Yamato saga. Office Academy (the series' production firm), as well as the creators, hoped to continue the very successful series but were faced with the not inconsiderable task of accounting for the destruction of the ship and the entire crew.*

*Eventually, it was decided that the* Arrivederci *story line would be expanded, fashioned into a 26-episode television series to be titled* Space Cruiser Yamato 2*. The series aired from October 14, 1978 to April 7, 1979 and, by using animation from* Arrivederci*, animating new footage, and inserting completely rewritten sequences, the producers were able to retell the* Arrivederci *story with some dramatic and subtle differences. For example:*

- *Throughout the story,* Yamato *is commanded by Kodai. Admiral Hijitaka commands the Earth flagship* Andromeda*, which ends up pursuing* Yamato *after the crew has stolen her.*

- *Teresa is no longer an enigmatic projection of a naked woman but a clothed woman living in an underground complex on Telezart. This time, she is able to interact with* Yamato*'s universe, and is a seemingly normal human with enhanced psychic powers. She and Shima fall in love during the course of their many sub-space radio conversations and telepathic communion.*

- *Kodai and Dessler confront each other on the bridge of Dessler's ship, where similarly, Dessler justifies his actions; instead of killing himself, Dessler decides to take his fleet and return to Gamilas in an effort to rebuild his homeworld. He leaves with feelings of respect and admiration for the crew of* Yamato *and tells them where to attack the Empire.*

- *Saito is killed by detonating the explosives that destroy the Empire's energy unit, but Sanada survives. Tokugawa is killed but Yuki, Dr. Sado, and Analyzer are among the survivors.*

- *As in the film version, Kodai elects to ram* Yamato *into Zordar's battleship but is saved by Teresa, who appears and uses her energy to return Zordar and herself to the cosmos out of love for Shima.* Yamato, *although badly crippled, returns to Earth once more.*

*Despite the fact that* Space Cruiser Yamato 2 *ends with the majority of the characters still alive, many Japanese fans felt the series an unfortunate exercise in commerciality, inferior to the intensely emotional* Arrivederci *film. Today, many Japanese and American fans seem to regard* Arrivederci Yamato *as the quintessential Yamato.*

**FANTASTIC! WEIRD! HORRIFYING!**

## KAIJU PRODUCTIONS PRESENTS
## THE PREMIER ISSUE
## OF

# MARKALITE™

## THE MAGAZINE OF JAPANESE FANTASY

**HOW MUCH TERROR CAN YOU STAND ?**

**空想特撮映像の**
**すばらしき世界**

volume one • summer 1990

MARKALITE

THE MAGAZINE OF JAPANESE FANTASY

EXCLUSIVE COVERAGE —

GODZILLA vs BIOLLANTE

- **SEE** THE BIRTH OF THE WORLD'S MOST TERRIFYING MAGAZINE!
- **SEE** THOUSANDS FLEE IN PANIC, CITIES IN FLAMES!
- **SEE** THE ARMIES OF THE WORLD, DESTROYED!
- **SEE** SUPERHEROES AND GIANT ROBOTS!
- **SEE** THE DEADLY DUEL OF THE MONSTERS!

**COMING JUNE 1990**

**TWO MILLION YEARS IN THE MAKING!!**

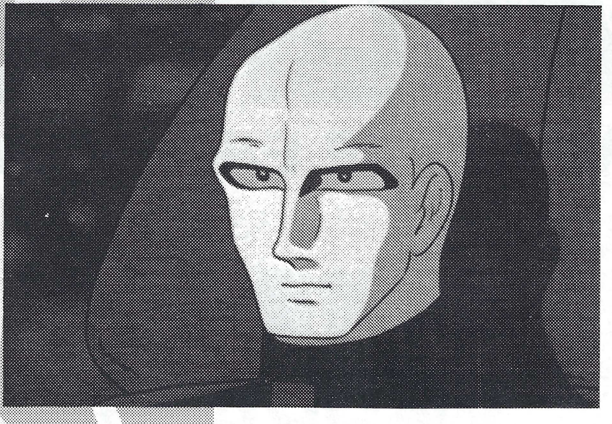
**CONTACT: MARKALITE P.O.Box 23651 OAKLAND, CALIFORNIA, 94623**

Copyright Todd Whitlock Design and Kaiju Productions

# New Voyage

**Space Cruiser Yamato**
**The New Voyage**
**(1979 TV Movie)**

*The next Yamato adventure was in the form of an all-new 90-minute television movie.* New Voyage *was first broadcast on Japanese television on July 14, 1979.*

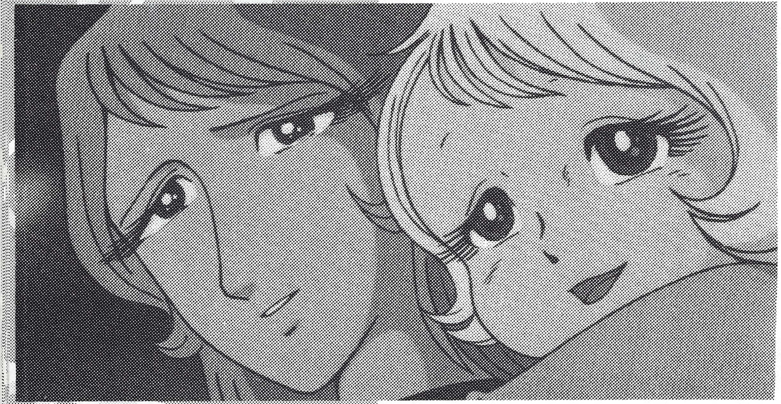


In the year 2201, just one month after the events of *Space Cruiser Yamato 2*, Dessler returns to Gamilas with the remainder of his fleet. On Earth, *Yamato* has been refitted and a group of inexperienced cadets have been assigned to the space battleship as replacement crew members. Under the command of Kodai, *Yamato* leaves the Earth on a cadet training exercise.

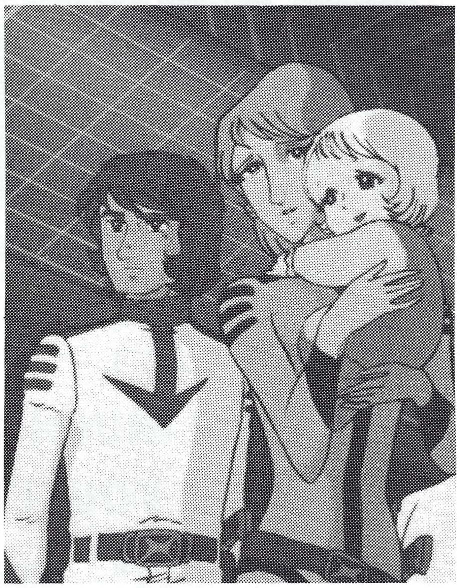
Upon reaching Gamilas, Dessler finds the planet being savagely mined by alien ships for the mineral iscandarium. He orders an immediate attack and the fragile Gamilas explodes. The shock waves dislodge her sister planet Iscandar from orbit, hurtling it through space. Dessler and his fleet pursue the planet, as does the enemy flagship, *Pleiades*.

As *Yamato*'s cadets continue their training, Dessler arrives at Iscandar. He offers to rescue Starsha and Mamoru, but they refuse to abandon their home. Iscandar suffers further geological trauma and warps out of normal space. Before warping in pursuit, Dessler issues a call for help to the *Yamato*.

Iscandar, Dessler, and the enemy fleet re-enter space inside a vast nebula. *Pleiades*' ships attack Dessler's fleet and pursue his ship to the seas of Iscandar. The fleet is all but destroyed, and just as *Pleiades* closes in to finish the job, the Cosmo Tigers appear and save Dessler. Iscandar warps out of the void, and the *Yamato* uses the wave-motion gun to destroy *Pleiades*.



As Kodai and Dessler evaluate Iscandar's situation, the massive enemy Goruba battle station appears on the scene. Maldaz, the station's commander, identifies himself as a soldier of the Dark Nebula Empire. He orders the *Yamato* to leave and warns Kodai not to interfere with the attempt to cultivate Iscandar for her natural resources.



In a final move to save Iscandar, Dessler directs his ship to ram into Goruba's prime weapon-firing gate and tells Kodai to fire the wave-motion gun directly at them. Rather than see Dessler killed, Starsha tricks Mamoru into leaving Iscandar with their baby daughter Sasha as she remains behind to engage Iscandar's planetary self-destruct.

Dessler and *Yamato* escape as Goruba is consumed by the blast from the explosion. In space, the spirit of Starsha appears to bid farewell to Mamoru and Sasha. Dessler and Kodai also say goodbye to each other, Dessler vowing to find a new home for his people. As *Yamato* heads for Earth, Mamoru and Sasha gaze into the cosmos.

# Be Forever Yamato

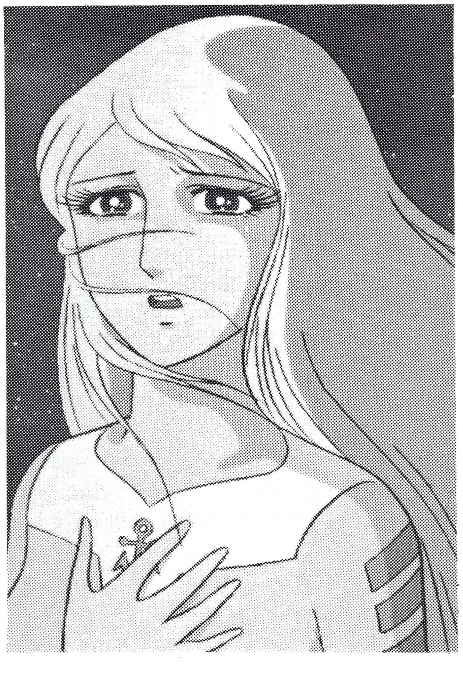
**(1980 Film)**

*When* New Voyage *proved successful, Yamato reappeared on August 2, 1980 with the release of the new motion picture,* Be Forever Yamato *(wags dubbed the film "Drag on Forever Yamato" because of the slow pacing of the story line).*

In the year 2202, the wars with Gamilas and the Comet Empire finally over, Earth enjoys a period of growth and recovery. Unfortunately, the quiet is shattered when a large alien object enters the solar system on a direct course toward Earth.

Missile strikes are unable to halt the object's progress and it eventually lands near Earth's capital city. Hundreds of enemy paratroopers attack and overwhelm the soldiers of the Earth Defense Command (EDC).
At EDC headquarters, Mamoru Kodai gives Yuki orders to be delivered to his brother Susumu. The orders instruct Kodai and *Yamato*'s crew to immediately reunite and join Sanada at Icarus base. As the crew prepares to leave in a transport craft, enemy soldiers enter the bay and shoot Yuki. Despite Kodai's efforts to save her, she is left behind.

Kazan, the enemy commander, demands that the Earth council to disclose the whereabouts of *Yamato* or a nuclear device will be detonated to destroy Earth. As Mamoru sacrifices his life in order to facilitate the escape of the EDC Commander Todo, the others arrive at Icarus base and are elated to discover the *Yamato* hidden in a secret hanger.



Kodai meets with Sanada, a beautiful young girl introduced to him as Sanada's niece. Commander Todo communicates with *Yamato* from Earth and informs Kodai that Yuki is presumed dead and that his brother Mamoru died to save him from execution.

Kodai also meets Admiral Yamanami, who will command *Yamato* during this desperate mission. The Commander orders *Yamato* to retrace the path of the enemy object to its homeworld in an effort to disable the remotely controlled nuclear device from there.

While *Yamato* warps away, Yuki awakens in the apartment of her captor, who identifies himself as Lt. Alphon of the Dark Nebula Empire (*see* New Voyage). Alphon, infatuated with Yuki and intent upon personally nursing her back to health, leads her to believe that each one of her comrades has perished.

Meanwhile, on *Yamato*, Kodai is shocked at "Mio"'s revelation that she is really Sasha, his niece. She has the appearance of a 17-year-old Earth girl, she explains, because she has inherited the Iscandarian trait of almost complete physical maturation in just one year of massively accelerated growth. She seeks comfort in Kodai's arms when he informs her of her father's death.

After destroying a Nebulan supply depot, engaging Goruba battle stations in the enemy nebula, and narrowly avoiding destruction in an asteroid field (aided by Sasha's paranormal powers), *Yamato* arrives at the enemy homeworld—Earth!

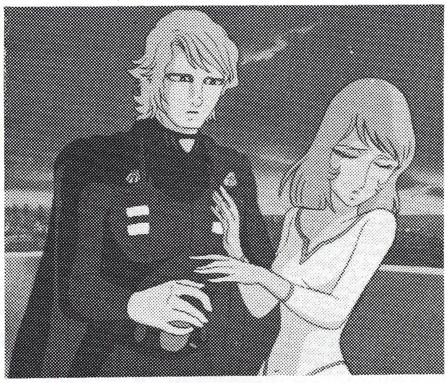
On the planet they meet Sarda, a woman who introduces them to "Great Leader Skuldart." He informs them that this is the Earth of the future (200 years later), and that according to history, the Dark Nebula Empire destroyed *Yamato* and conquered the Earth. Despite Skuldart's urgings to stay, Kodai and crew prepare to return to the ship to try and defeat the paradox of *Yamato*'s destruction.

Sasha remains behind because she has fallen in love with her uncle and knows he can never reciprocate her feelings. As Sasha watches *Yamato* leave, the spirit of Starsha appears, encouraging her to be strong.

On Earth, Alphon releases Yuki, fathoming her intent to glean the secret of the bomb at any cost. She joins with the EDC resistance, which is preparing to attack the bomb.

Aboard *Yamato*, the crew finally sees through Skuldart's deception and realizes that it has all been an elaborate hoax. They turn back to attack the planet.

Back on Earth, Yuki leads the assault against the device. She reaches the interior only to be confronted by Alphon, who cannot bring himself to kill her. Without warning, Alphon is shot by an EDC soldier and to Yuki's astonishment, it is revealed that he is the member of a race composed of manufactured cybernetic bodies, only their brains living tissue. Before dying, he tells her how to deactivate the bomb.



In space, *Yamato* fires the wave-motion gun to destroy the Nebulan fleet. The residual blast destroys the facade of this future "Earth," revealing Desarium, the true battle station/homeworld of the Nebula Empire. Sasha, still on Desarium, will prepare the way for *Yamato* to enter the station in order to destroy the prime energy source.

Yuki contacts *Yamato*, telling Kodai that the nuclear device has been dismantled. Skuldart, however, still has the ability of exploding it from afar.

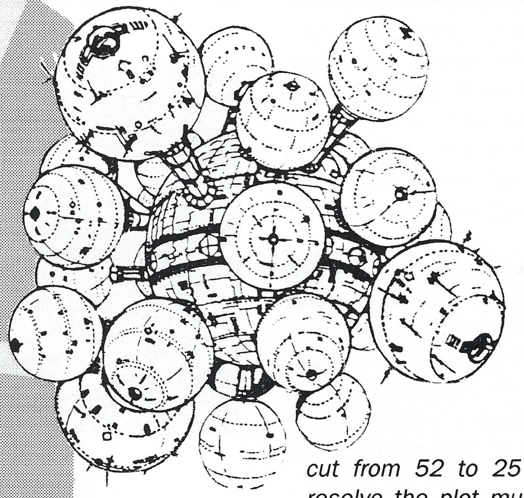
Per Sasha's directions, *Yamato* travels inside the station/planet and locates the Sapphire City, the very core of Desarium. Admiral Yamanami is killed; empowered by his death, Kodai prepares to fire the wave-motion gun even though Sasha will be killed. Kodai watches her be killed by Skuldart and, enraged, fires the wave-motion gun to destroy Desarium.

Later, while Kodai blames himself for Sasha's death, Sasha herself contacts them and absolves Kodai of all blame, happy to die for *Yamato* and for Kodai. For a moment, they can see Sasha reunited with her mother, Queen Starsha.

*Yamato* travels home to Earth as Kodai and Yuki imagine their coming reunion.

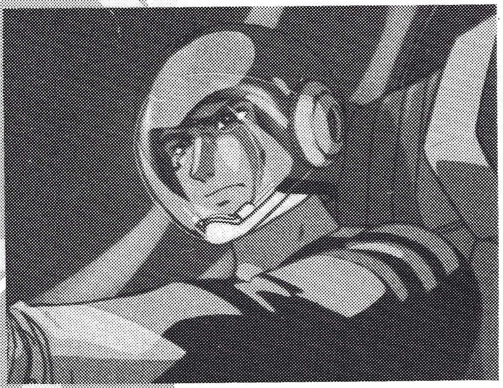
# Space Cruiser Yamato III

**(1980 TV Series)**



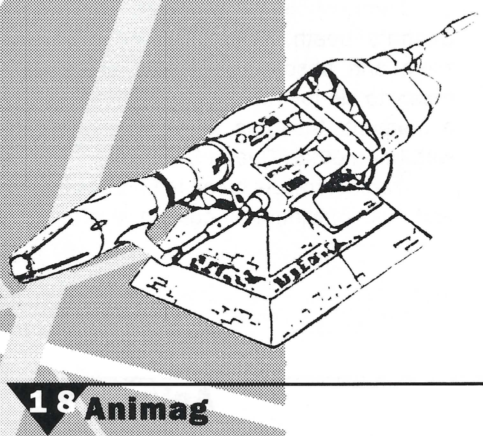
*Based upon Yamato's continuing success, a brand-new television series was planned for the Fall 1980 season. Designed as a 52-episode, year-long show that would re-introduce Dessler and feature new characters,* Space Cruiser Yamato III *seemed to be another welcome addition to the Yamato saga. Unfortunately, plans were changed in mid-production, the quantity of episodes dramatically cut from 52 to 25 (requiring writers to resolve the plot much more quickly than originally planned), and the quality of animation reduced, an incoherent narrative substituted at the last minute. The series aired between October 11, 1980 and April 4, 1981, and enjoyed only mediocre popularity with Japanese fans.*

In the year 2205, Dessler has established a new empire on the planet Garuman, an ancestral homeworld of Gamilas. Garuman is currently at war with the Bolar Commonwealth.



During a battle between Garuman and bolar ships, a proton missile strays from its target and impacts upon Earth's sun. The sun is damaged by the explosion; Earth scientists estimate that in one year's time, its harmful effects will destroy all life on Earth. Captain Kodai and *Yamato* are dispatched to locate a new planet to which the people of Earth can migrate.

During *Yamato*'s search they discover the disciples of a religious order known as "Shalubart." *Yamato* defends the pilgrims against a Bolar attack and later leaves them to search for the source of their religion, the planet Shalubart.

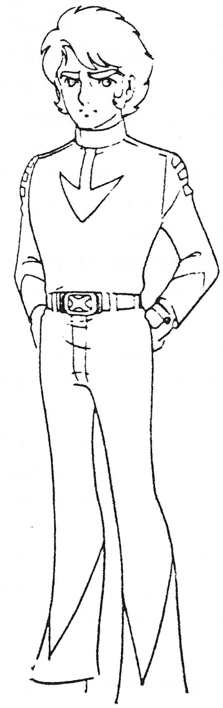


The search for Shalubart becomes a key factor in *Yamato*'s quest as both Garuman and bolar hunger for access to Shalubart's legendary weapons arsenal. Eventually, *Yamato* aids Shalubart by returning its princess, Luda, to her rightful place. In return, *Yamato* is given the "hydrocosmojin," a device that can return Earth's sun to its natural state.

★ ★ ★

To many, the most interesting story element of *Yamato III* was the story of Dessler's continuation after his departure at the end of *New Voyage*.

Garuman, like Gamilas, has a twin planet that Dessler has named Starsha. The friendship between Dessler and the crew of *Yamato* is solidified even further, providing an extraordinary moment when Dessler visits the bridge of *Yamato* and is confronted with a picture of Admiral Okita.



**Ryusuke Domon**

Aside from the Dessler/Yamato relationship, there seemed to be little else about *Yamato III* that excited Japanese fans. *Star Blazers*-starved American fans, on the other hand, seemed to be eager for any crumbs *Yamato*'s producers might have cared to toss their way. Fan organizations such as the Star Blazers Fan Club and Earth Defense Command Fan Club were active in lobbying Westchester Films, the series' distributor, into releasing more *Yamato* episodes. The release of Books Nippan's *Star Blazers* graphic novels also spurred the addition of a third season to Westchester's syndication package, but even though there were now a total of 77 English-dubbed episodes, Westchester was unable to reinstate the series in many markets.

# Final Yamato

### (1983 Film)

*After* Yamato III, *the producers saw the writing on the wall and elected to put an end to Yamato of their own volition. A grand, two-hour-plus motion picture was planned, titled* Space Cruiser Yamato, The Concluding Chapter *or, as it is perhaps better known,* Final Yamato. *After a two-year absence, Yamato had returned to Japanese theaters for the last time, on March 19, 1983.*

In the year 2203, one year after the events of *Be Forever Yamato*, a galactic collision occurs between the Milky Way and another galaxy. *Yamato* is sent to investigate this vast disturbance.

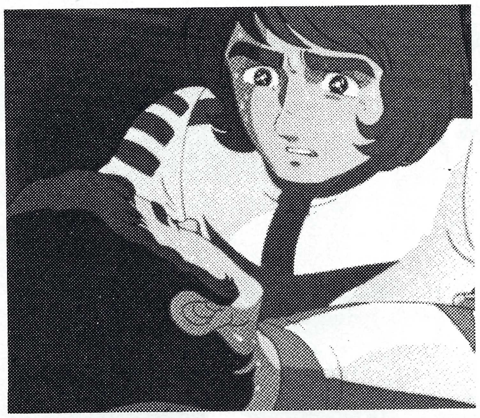
*Yamato* arrives at Garuman, Dessler's new homeworld, and finds it rendered lifeless by the collision. As the crew pays tribute to Dessler, a large flare grabs *Yamato* and forces the crew to make an unprogrammed space warp.

The ship enters normal space near the planet Denguil, which has been flooded by Aquarius. Throughout time, the water-world Aquarius has visited planets, flooded them, and forcibly restarted their life cycles.

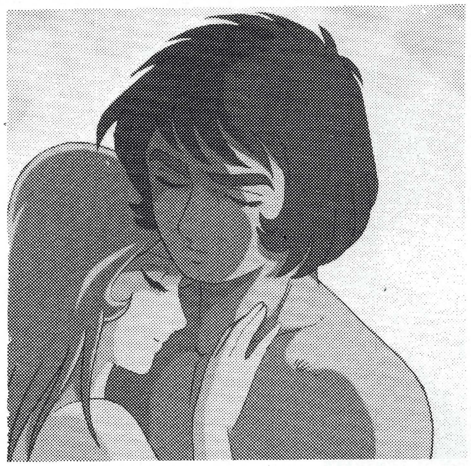
A rescue team recovers Denguil's sole survivor, a small boy. As they attempt to depart Denguil, they are attacked by the forces of the city/fortress Uruk. The Uruk leader, Lugal De Zahl, orders an attack against *Yamato* with hypermotion missiles. The missiles impact and release a radioactive gas which kills most of the crew, forcing *Yamato* to return to Earth on autopilot.

In space, Lugal decides that Earth would make an excellent home for his people. Uruk uses his control over Aquarius' direction to guide the watery world toward Earth, where it will flood Earth as it has flooded every other planet it has encountered.

Earth readies the *Yamato* to battle this new enemy but Kodai, guilty over the many deaths which occurred under his command, resigns his captaincy. At the launch ceremony, the crew is shocked to hear the voice of their original commander, Admiral Juzo Okita.



Kodai and the bridge crew race to the main bridge to find Admiral Okita alive and well, sitting in his familiar command chair. Apparently, Okita did not die at the successful completion of *Yamato*'s maiden voyage after all, but had slipped into a radiation-induced coma. Okita had been in stasis for almost four years before Earth technology caught up enough to be able to cure him.



During the battle with Uruk, *Yamato* lands on the fortress and allows Kodai the opportunity to seek out Lugal. Lugal refuses to end the war with Earth and attempts to kill Kodai, but the boy *Yamato* saved on Denguil (actually Lugal's son), intercepts the blast intended for Kodai and dies.

Shima, staunchly hiding his mortal wound, performing his duties to the last, dies in Kodai's arms. *Yamato* is saved from certain destruction when Dessler and his ships arrive and battle Lugal's fleet.

To stop Aquarius from destroying Earth, Admiral Okita orders the crew to leave *Yamato*. Okita plans to pilot *Yamato* near Aquarius and destroy the planet by firing an internal blast of the wave-motion gun at precisely the right moment.

Kodai and the surviving crew leave the ship and sadly watch as Okita stops Aquarius' attack with his and *Yamato*'s lives. Kodai, Yuki, the crew, and Dessler watch as *Yamato* sinks into the sea of space created by the residual waters of Aquarius. Slowly, majestically, *Yamato* sinks to her final resting place.

On Earth, Kodai and Yuki are finally married, filling the void *Yamato* left behind.

★ ★ ★

With the conclusion of *Final Yamato*, Japan and the rest of the world also experienced a void, the end of a classic saga. Shortly after the film's release, a video version was released, containing footage not seen in the theatrical version. Most notable among the new footage was a scene in which Queen Aquarius, the personification of the water planet, promises that *Yamato* shall rise again. Also, a lengthy, sentimentalized account of the consummation of Kodai and Yuki's marriage was added.

Almost immediately after *Final Yamato*, rumors began to circulate about a movie or a television series that would focus on the further exploits of Dessler and/or the crew without the *Yamato*.

In 1988, Nishizaki contracted conceptual artist Syd Mead (*Blade Runner*) to create several redesigns of the *Yamato* for the new film, in which a brand-new *Yamato* would be built. Mead completed several redesigns of the exterior and interior from which the producers selected their favorite.

At the 1989 San Diego Comic Convention, Mead unveiled the new design during a slide-show presentation. The new *Yamato* is sleeker, highly futuristic, and fashions four wave-motion gun firing gates.

As of press date, there is no word from Japan as to when this new *Yamato* project may be released. Mead's Los Angeles-based office isn't talking either.

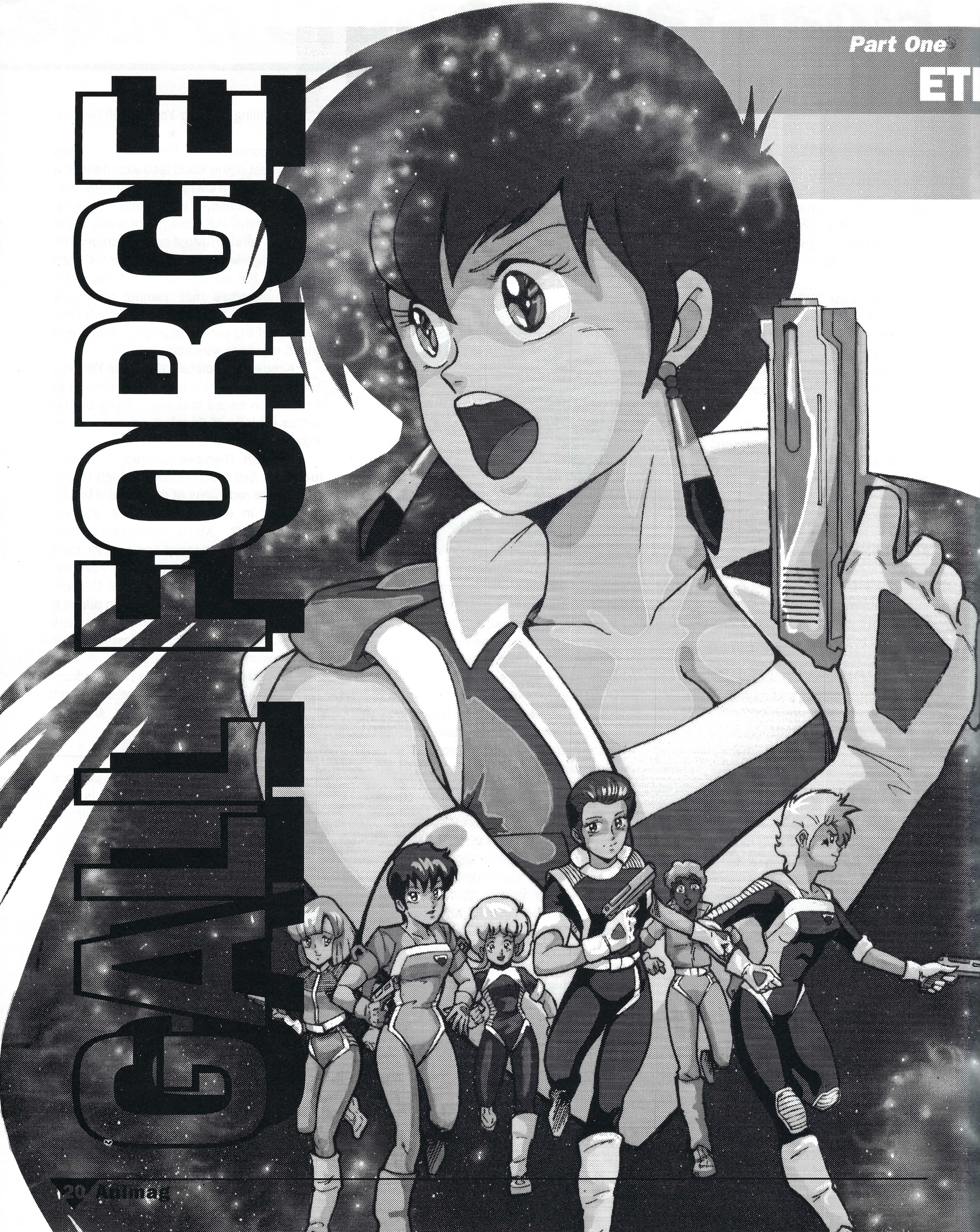
---

*Robert Napton is an L.A.-based freelance journalist whose most recent work is U.S. Renditions' English-language edition of* Dangaio *and* GunBuster.

# GALL FORCE

Part One

## ET



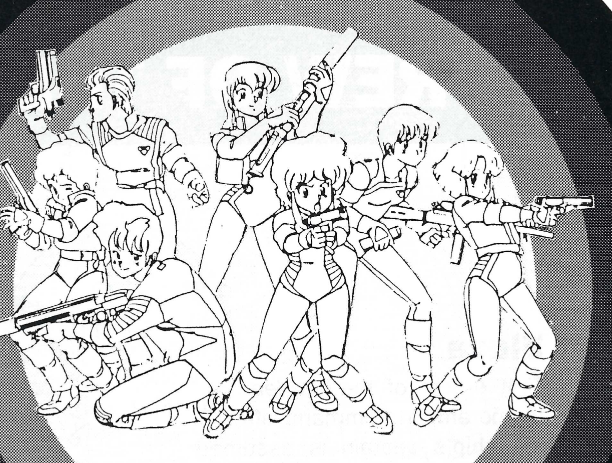
# ERNAL STORY

Part Two

# DESTRUCTION

Part Three

# STARDUST WAR



By Dana Fong

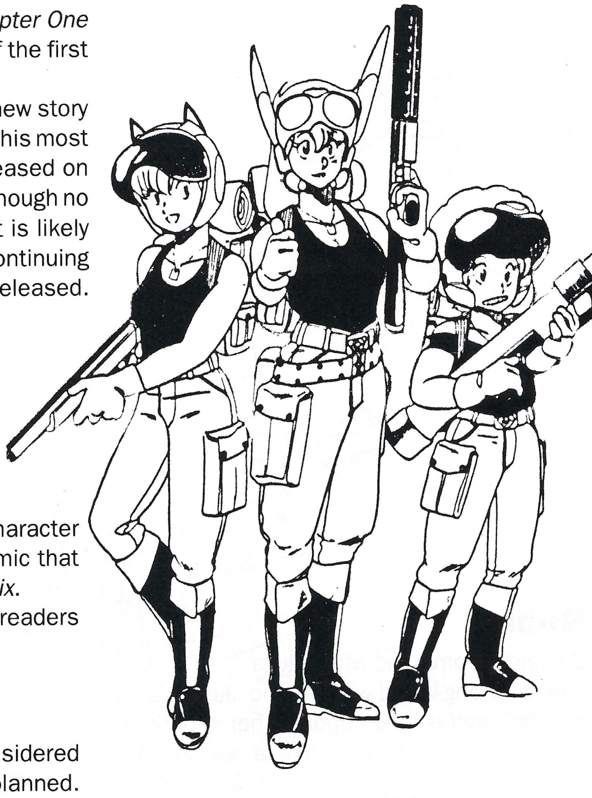
## Introduction

*Gall Force* is a series of videos which first made its debut on July 26, 1986 by Sony Video International (SVI). Character designs for the first trilogy of videos (*Eternal Story*, *Destruction*, and *Stardust War*) were created by Kenichi Sonada (*Wanna-Be's*, *Bubble Gum Crisis*, *Riding Bean*). Original story and mechanical designs were performed by Hideki Kakinuma (*Mospeada*, *Megazone 23*). Kazuhiko Akiyama (*Macross*, *Thundercats*) directed the videos.

The first trilogy of videos tell the story of the two races: the humanoid, all-female Solnoids, and the metamorphic Paranoids, who have been fighting for supremacy in a protracted war that has spread throughout the galaxy. Their constant belligerence toward each other has given rise to the creation of weapons powerful enough to destroy an entire solar system. In an effort to preserve themselves from mutual extermination by the use of these weapons, a plan goes into action to effectively merge both races into one—the Species Unification Plan.

A new series, *Rhea Gall Force*, was released on March 21, 1989 by CBS Sony and marks the beginning of a new story line. Both *Rhea Gall Force* and the next installment, *Gall Force, Earth: Chapter One* were produced by the same staff of the first three videos.

*Earth* is a continuation of the new story line that began in *Rhea Gall Force*. This most recent video in the series was released on December 25, 1989 by Polydor. Although no plans have yet been announced, it is likely that another installment in the continuing *Gall Force* story will eventually be released.



**The original three characters were increased to seven for the first video.**

## History

### The Models

The original story and mechanical designs of Kakinuma, combined with the character designs of Sonoda, formed the basis for *Star Front Gall Force*, a photo-story comic that used scratch-built models to tell a story in the modeling magazine *Model Graphix*.

Running from March 1985 until August 1986, the comic proved popular with readers and led to the creation of the first video, *Gall Force, Eternal Story*.

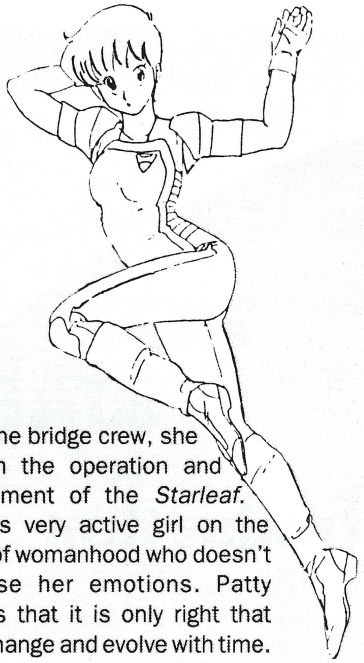
### The Video

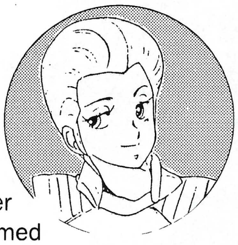
Before there were plans to animate *Gall Force*, mecha designer Kakinuma had considered the possibility of animating the story and had a basic animated film story line planned. From the beginning, the length of the first video was decided to be 80 minutes; accordingly, the production scheme was planned for an 80-minute film.

Kakinuma reports that the staff hustled a little too much and put 120 minutes of story into 80 minutes of animation, but it's also possible that this may have been a factor in the popularity of the video.

Kakinuma also comments that in the videos, he wished to express common sense in a common way, and that the story was not intended to be a philosophical doctrine, but more as a drama to be enjoyed.

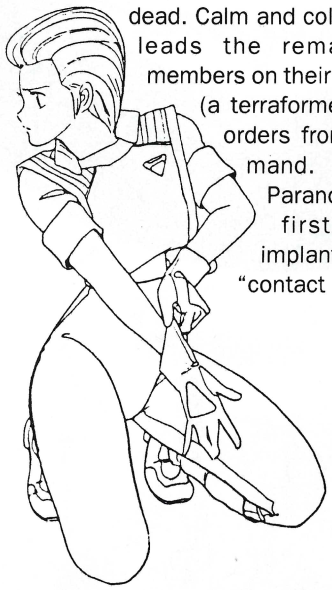
# CREW OF THE STARLEAF

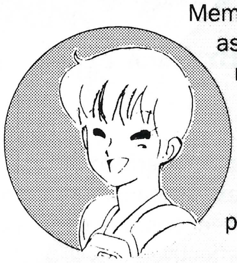




**Eluza**

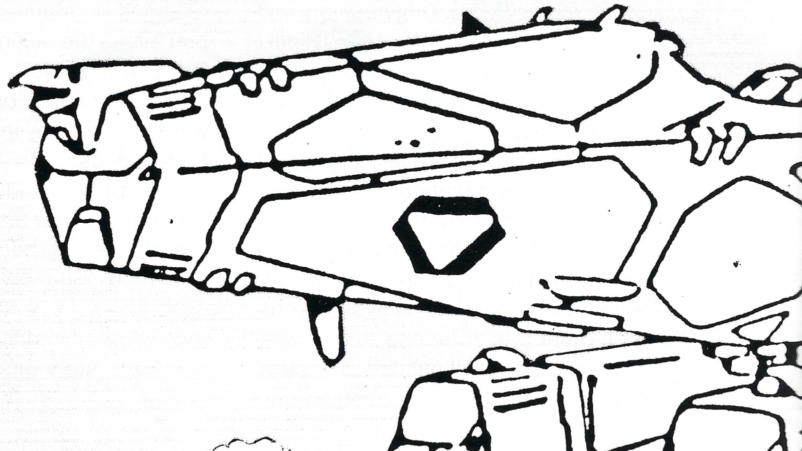
First officer of the *Starleaf*, temporarily in command after the ship's captain is assumed dead. Calm and collected, Eluza leads the remaining crew members on their way to Chaos (a terraformed moon) per orders from Fleet Command. Eluza is the Paranoid monster's first target for implantation of the "contact point."

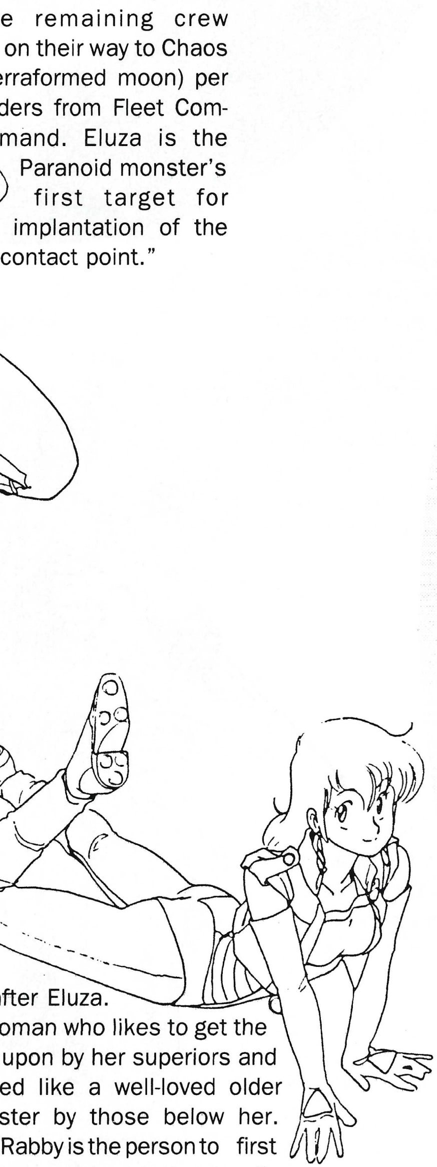




**Patty**

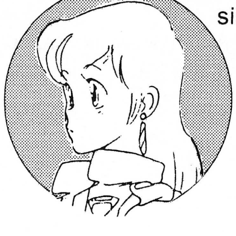
Member of the bridge crew, she assists in the operation and management of the *Starleaf*. Patty is very active girl on the verge of womanhood who doesn't disguise her emotions. Patty believes that it is only right that people change and evolve with time.

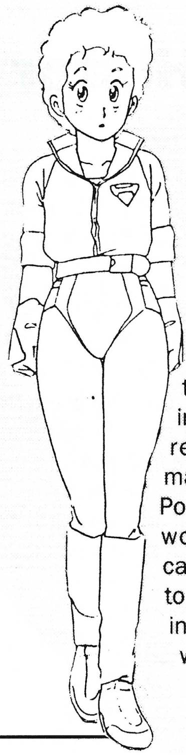




**Rabby**

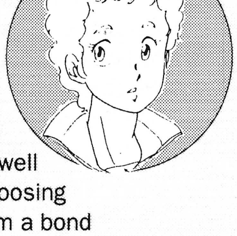
Second-in-command after Eluza. A kind, strong-willed woman who likes to get the job done and is relied upon by her superiors and treated like a well-loved older sister by those below her. Rabby is the person to first comprehend the implications of the "Species Unification Plan."



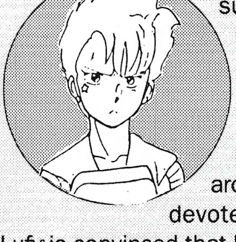


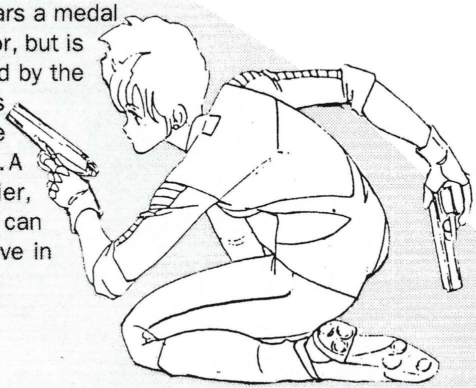
**Pony**

Chief engineer of the *Starleaf*, in charge of repair and maintenance. Pony is a shy woman who cannot relate well to people, choosing instead to form a bond with the *Starleaf*'s computer, OX-11.



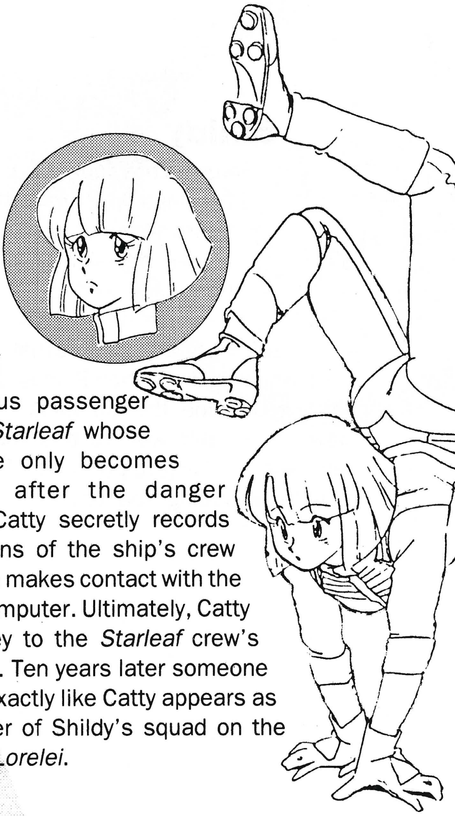
## Lufy



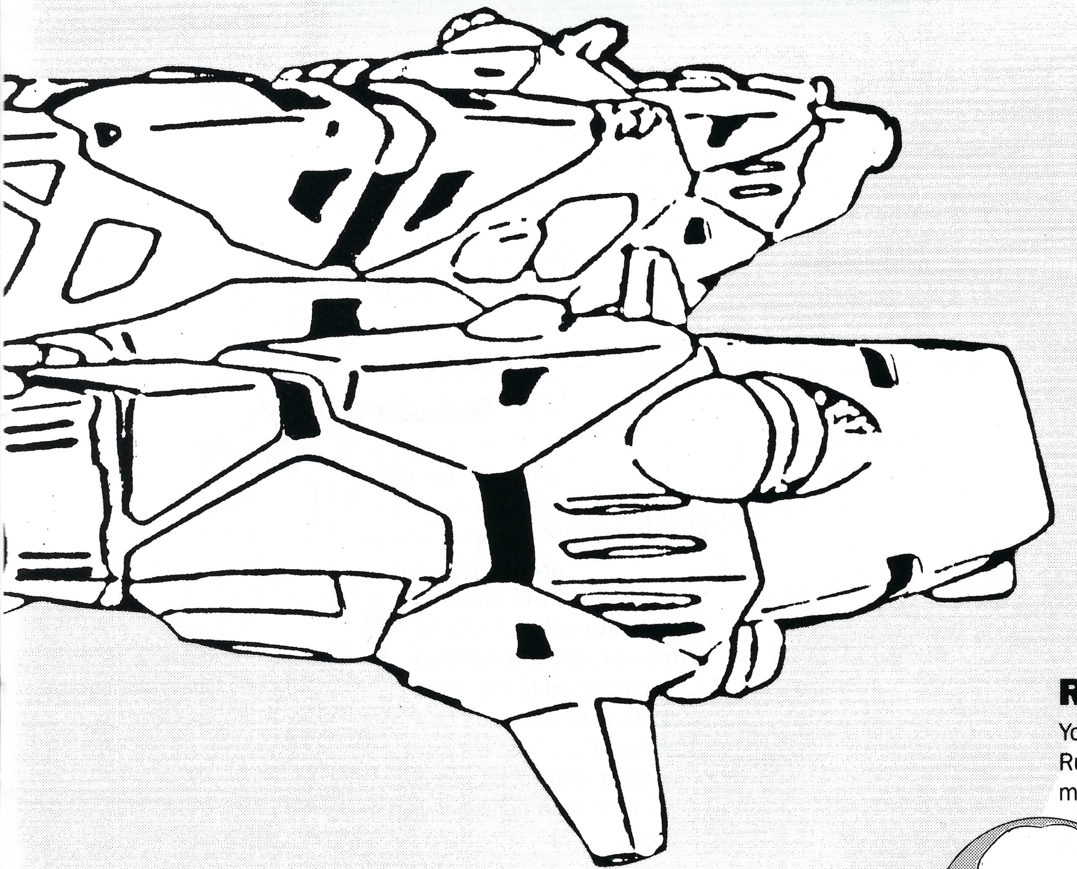


Sole survivor of the Solnoid Space Force 25th Fleet, 19th Division Attackers. Lufy forcibly boards the *Starleaf* and becomes a member of the crew. She has survived many battles and wears a medal of honor, but is haunted by the deaths of those around her. A devoted soldier, Lufy is convinced that her side can win the war and doesn't believe in the Species Unification Plan.

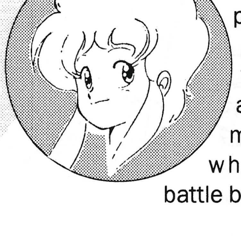
## Catty

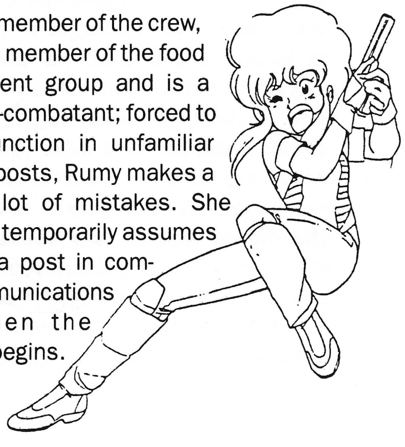


Mysterious passenger on the *Starleaf* whose presence only becomes obvious after the danger begins. Catty secretly records the actions of the ship's crew and often makes contact with the ship's computer. Ultimately, Catty is the key to the *Starleaf* crew's salvation. Ten years later someone looking exactly like Catty appears as a member of Shildy's squad on the flagship *Lorelei*.



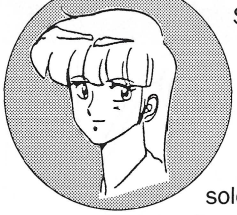
## Rumy

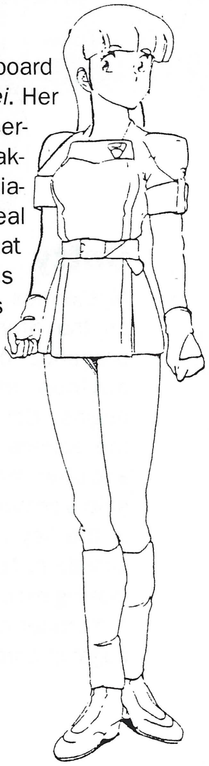




Youngest member of the crew, Rumy is a member of the food management group and is a non-combatant; forced to function in unfamiliar posts, Rumy makes a lot of mistakes. She temporarily assumes a post in communications when the battle begins.

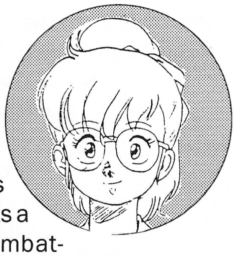
## Shildy

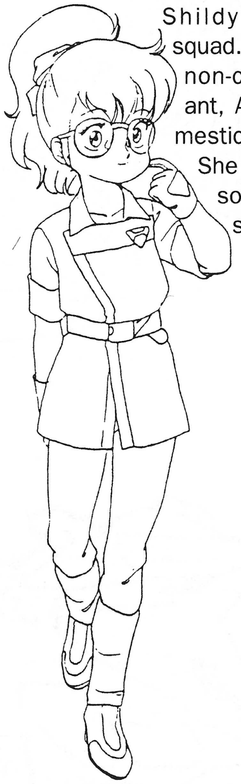




Sergeant of a squad aboard the flagship, *Lorelei*. Her sharp sense of observation, decision-making ability, and initiative make her an ideal soldier. Shildy believes that the Species Unification Plan is the only hope the Solnoids have to end this war. To this end, she is willing to go to all lengths, including treason.

## Amy

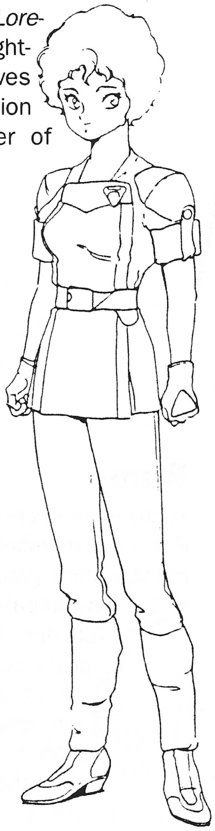


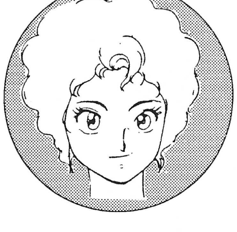


Soldier-in-training aboard the *Lorelei*, and a member of Shildy's squad. As a non-combatant, Amy is in charge of domestic affairs aboard the ship. She has an unassuming personality, but is surprisingly strong-willed.

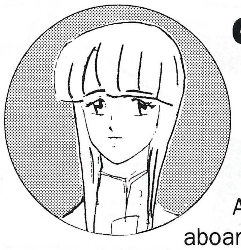
## Spea

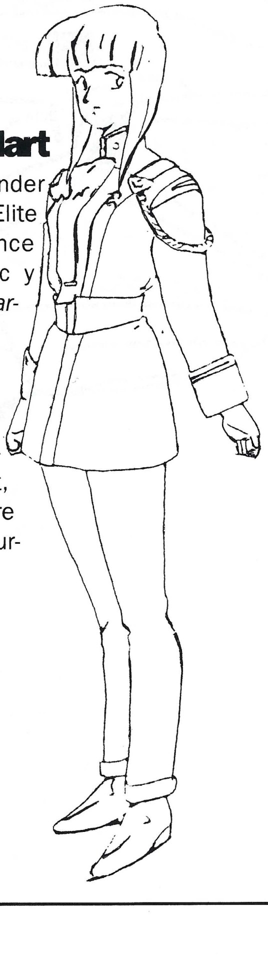
Combatant soldier on the *Lorelei*. Optimistic and straightforward, Spea also believes in the Species Unification Plan. She is a member of Shildy's squad.





## Catty Nebulart

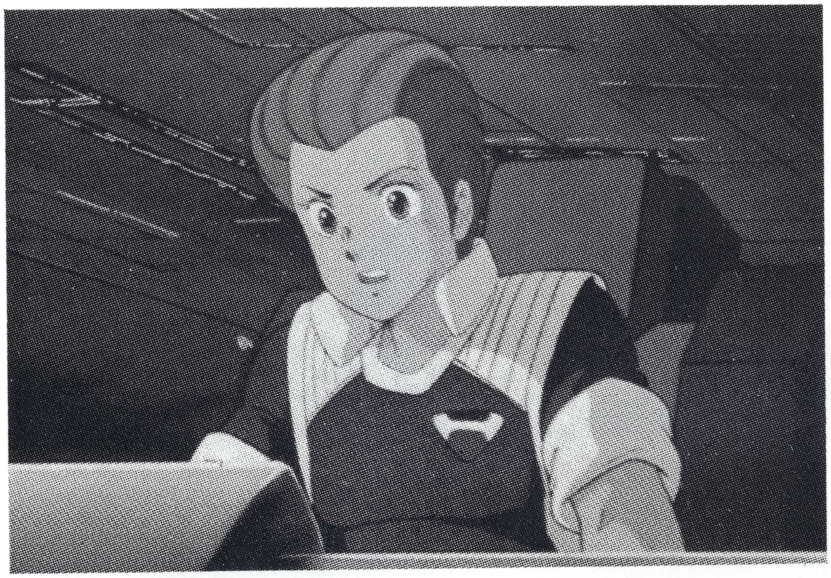




Commander of the Elite Intelligence Agency aboard the *Sardin*. Nebulart is aware of the inevitable outcome of the war, and it is her idea to covertly help the Paranoids in the Species Unification Plan. As a result, android copies of her are made to help fulfill this purpose.

## Part One

# ETERNAL STORY



## Eternal Story

In space, a battle rages between the two star-faring races: the Solnoids and the Paranoids. The Solnoid Elite Fleet Commander orders the cruiser *Starleaf*, along with ships of the 28th Fleet, to protect a terraformed satellite from the enemy Paranoids. With a skeleton crew consisting of Eluza, Rabby, Patty, Pony, Rumy, and Lufy, the *Starleaf* warps from the battle.

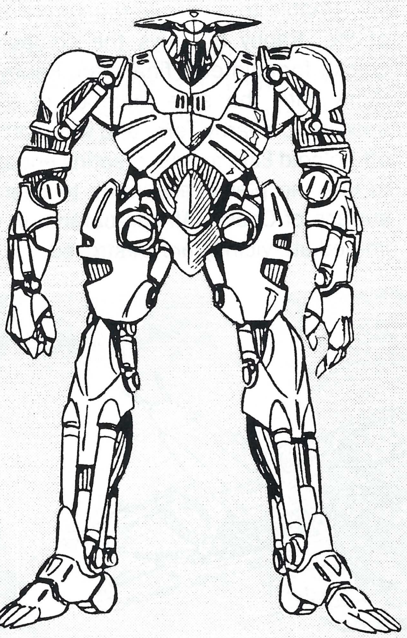
Along the way, the *Starleaf* interrupts its warp for badly needed repairs, causing it to break formation with the other ships. During this vulnerable time, a trio of Paranoid ships on a clandestine mission sorties a squadron of mecha drones to attack the *Starleaf*. Lufy, hoping to refute a rumor that all who fight alongside her die, goes out in a Bron-D unit to fend off the enemy but is stranded in deep space when the *Starleaf* must warp before her return.

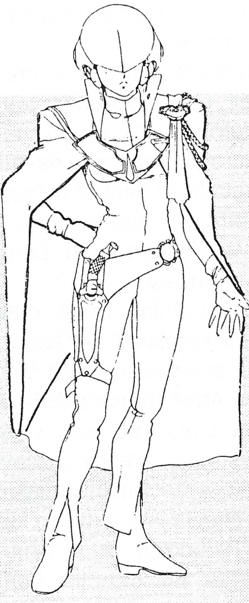
Immediately before the ship makes its escape, Paranoid forces implant a capsule into the *Starleaf*'s hull. A huge, gelatinous, metamorphic creature emerges, terrorizing the *Starleaf*'s crew, impregnating Eluza and Patty with contact points (a combination of photon energy and Paranoid DNA) before it is finally destroyed. Eluza dies but Patty survives, oblivious to the foreign object that is maturing within her.

Rabby becomes suspicious of the mysterious Catty, whose replies to questions regarding the incident are evasive. Before Rabby can confirm her doubts, the crew is

## Paranoids

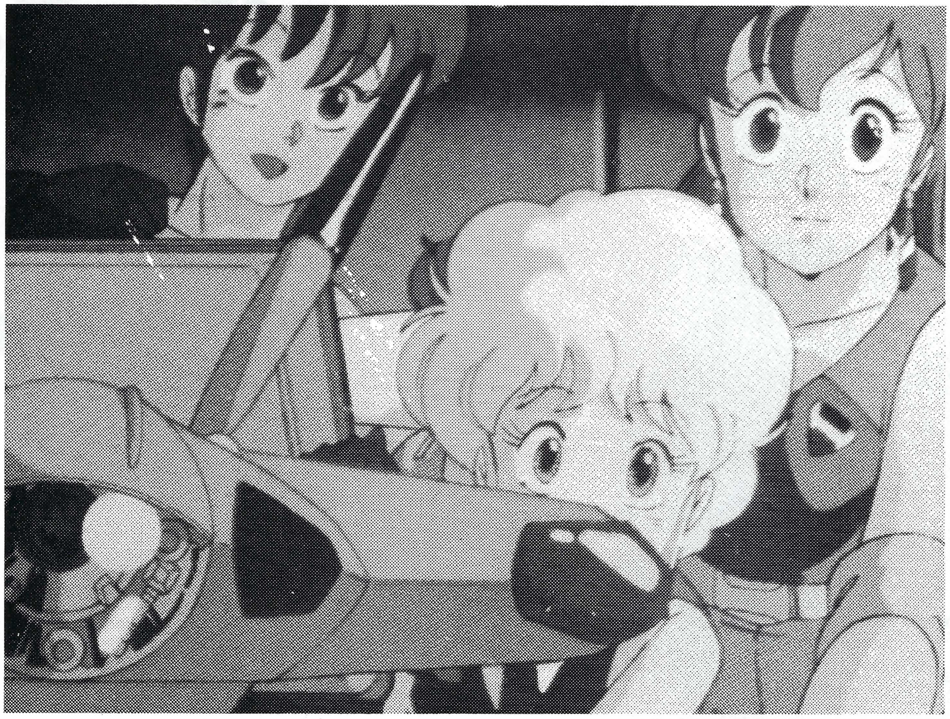
**Formless beings without specific shape, able to shape themselves into the form most suitable for the environment. Not much is known regarding the Paranoids, although from their behavior, they are at least as aggressive as their enemy, the Solnoids.**





## Solnoids

**A race of all-female humanoids, reproducing via cloning. According to legend, they did not originate on their home planet of Marsus but instead were brought there by their ancestors, who had adapted themselves to the environment there. Over time, the Solnoids expanded into space, eventually encountering the Paranoids in the neighboring system and starting the war. The *Gall Force* series is mainly seen from the Solnoid point of view.**



forced to abandon ship because of extensive reactor damage.

Pony declares at the last-minute that she will remain behind to query the ship's computer regarding Catty, whom she discovers to be an android. Catty, who has fled the group earlier, sacrifices herself to help them reach the escape craft *Blossom*. Pony continues to transfer the data to the *Blossom* as the *Starleaf* explodes.

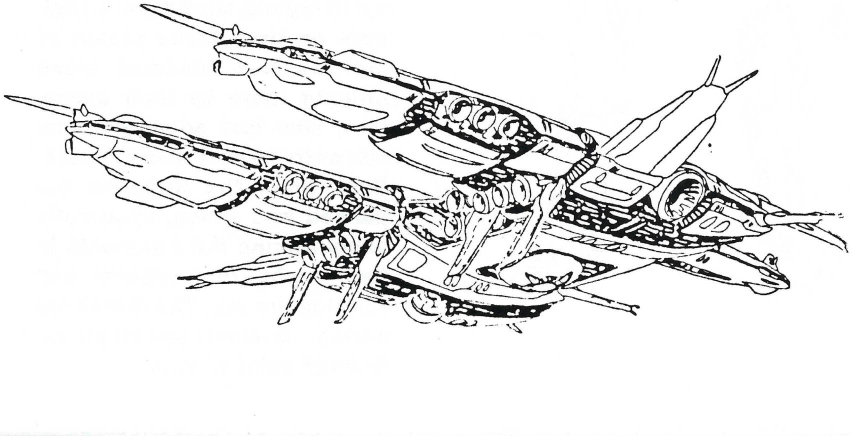
The remaining three crew members arrive at the satellite Chaos and, after setting up perimeter defenses, wait for their Solnoid comrades. After a brush with Paranoid scouts, Rabby examines Patty, who is complaining of abdominal pain. Rabby discovers and removes the contact point, triggering its rapid metamorphosis into a male clone of Patty.

The Paranoids argue with their secret partners, the Solnoid Elite Command, over possession of this new creation while both sides are rushing to claim it. Ships of the 28th Fleet appear above Chaos and, along with Solnoid Elite ships, easily destroy several Paranoid ships.

The remaining crippled Paranoid ship retreats to Chaos, where its commander turns the ship into a Paranoid Dinosart, a four-legged mammoth bioweapon. A separate battle erupts when the commander of the 28th Fleet refuses to turn over Chaos to the Solnoid Elite Command.

Shocked and outraged, Rabby demands answers from *Blossom*'s computer. The computer reveals a joint plan of Solnoid and Paranoid forces to unite the two species into one.

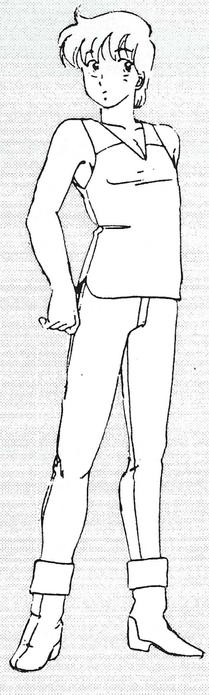
Unable to reconcile the senseless loss of life, Rabby destroys the computer and quickly formulates a final plan. Rabby sends Rumy with the sole member of the new species to nearby Terra and with Patty fends off Solnoid Elite forces, creating enough time to use the planet activators to destroy the surface of Chaos. All combatants in Chaos' immediate vicinity are destroyed.



## Species Unification Plan

**This is a top-secret plan that involves both sides in an attempt to preserve their respective races by merging the characteristics of both species into a new, third, species. The Paranoids call it the "Exogamous" while the Solnoids refer to it as "Mission 21."**

**After two years of research, the Paranoids created the "contact point," a combination of photon energy and Paranoid DNA. The plan, fusing the contact point with a Solnoid factor (subject) via injection, was attempted many times on the battlefield. However, because the factors refused the contact point both mentally and physically, the plan was a failure—with one exception.**

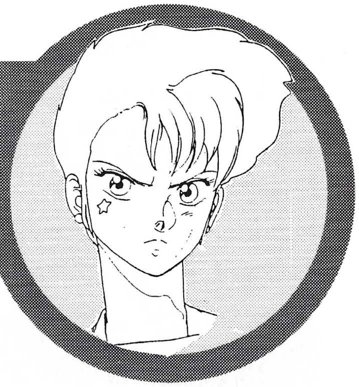


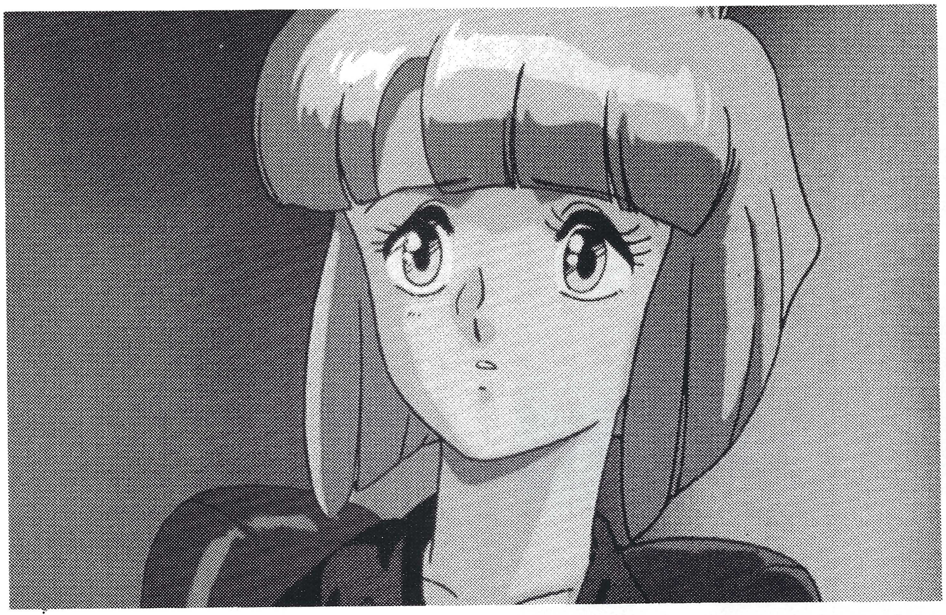
**Although the Solnoid headquarters were aware of the Paranoids' actions they did not interfere and in fact decided to provide the Paranoids with suitable factors for the plan. By using androids (patterned after the plan's creator, Catty Nebulart) they investigated all instances where contact points were to be used.**

**After tens of thousands of attempts, an implantation occurred on the Solnoid cruiser *Starleaf* that changed the course of the war.**

### Part Two

# DESTRUCTION





Ten years later, planet and system destroyers dictate the outcome of battles. During a fierce conflict, a hidden Solnoid planet destroyer obliterates the Paranoids' home planet, forcing the remaining Paranoid forces to retreat and regroup in the ninth solar system for the next battle.

While salvaging space debris, the Solnoid flagship *Lorelei* comes across an old Bron-D suit containing a still-frozen Lufy. Crew members Shildy and Spea manage to revive her, and quickly bring Lufy up to date.

Solnoid Command orders the Solnoid Fleet to head for the ninth solar system. Along the way, a short battle with a lesser force of attacking Paranoids proves useful in honing Lufy's skills, but her good feelings are tempered when she realizes that most of her fellow comrades are cyborgs.

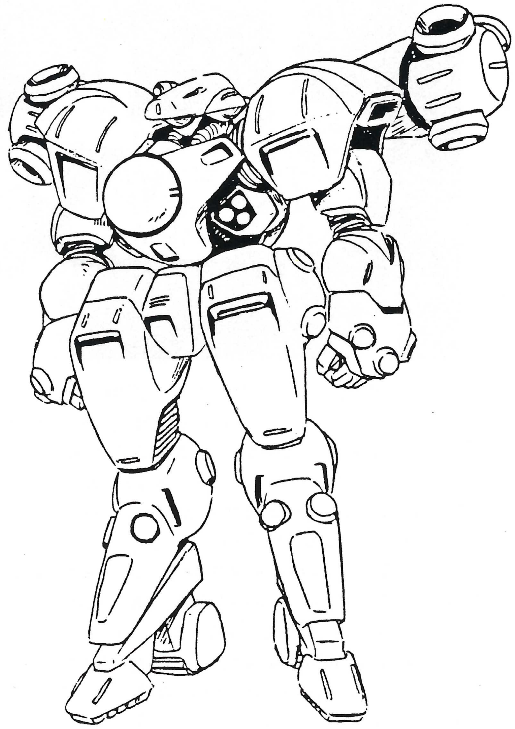
Afterward, Shildy's squad (Shildy, Spea, Amy and, it seems, another Catty) gathers. Catty explains to Lufy that over 80% of their soldiers are now cyborgs due to the constant fighting, and tells the group that she is an android copy of Catty Nebulart created to assist in the Species Unification Plan. The plan was shelved after numerous failures, but Catty says there was one partially successful case in the ninth solar system—their next battlefield.

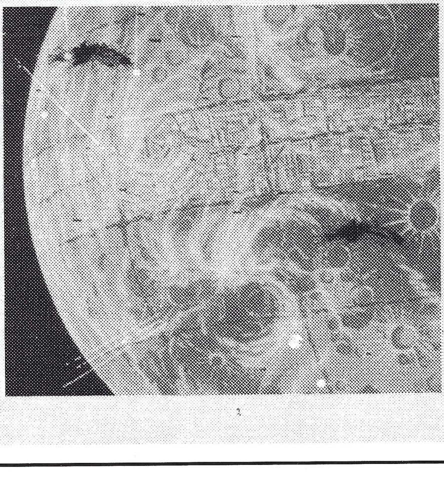
Upon entering the ninth system, the squad finds it strange that only the supporting fleets are being moved forward. After breaking computer security codes, they discover that a hidden system destroyer disguised as a planet (code-named Damia) will destroy the system while the lesser forces engage the Paranoids. The Solnoid leader orders their own fleet to engage the enemy.

The squad decides to stop Damia to save Terra and the new species from destruction. After infiltrating the huge system destroyer and penetrating its defenses, the squad destroys the firing control system.

Damia misfires, alerting the Paranoids to its existence before exploding. The Paranoids retreat with a space warp.

Later, above the planet that Patty's "son" and Rumy are slowly repopulating, Lufy suggests that the squad returns to their own people. Their people, they know, will never stop fighting; even tomorrow, they will believe that the war can be won.





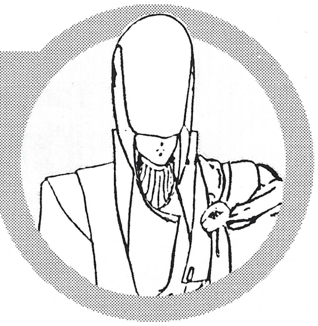
## Starbuild Operations

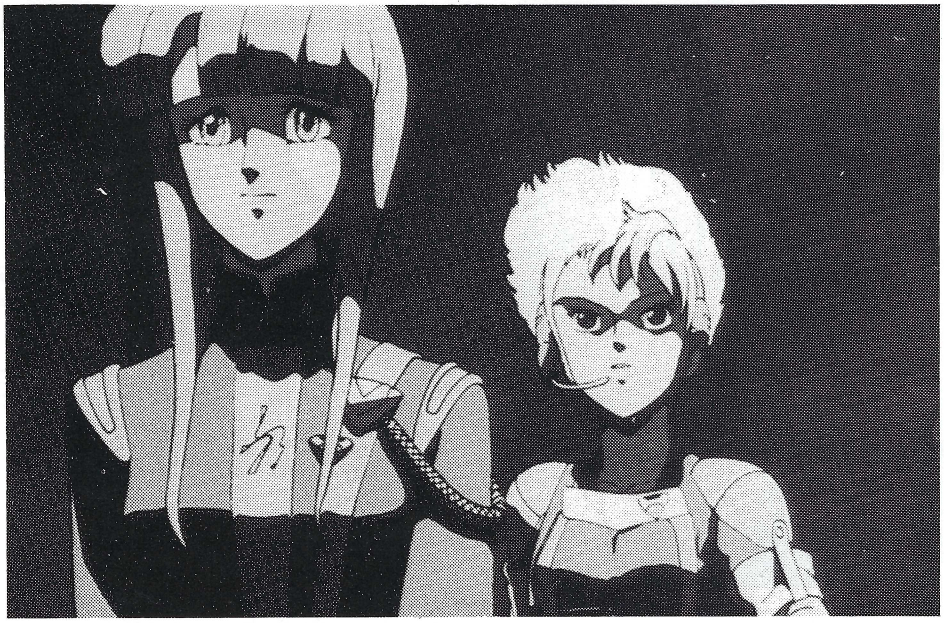
**A process used by both sides to establish territories in the universe. The process involves terraforming lifeless moons or planets into environments suitable for life.**

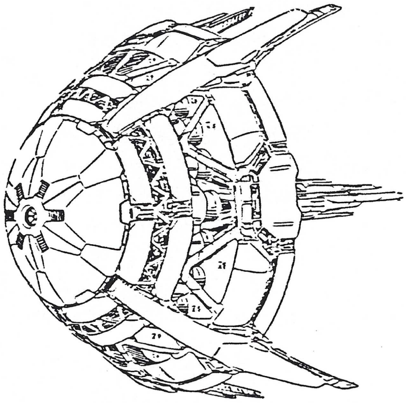
**By placing activators on the surface, the appropriate atmospheric and gravitational conditions can be created within four to five years. These activators can also be simultaneously activated, causing a chain reaction which can completely destroy the surface. Chaos and Embryo are two ironic victims of this "life-giving" process.**

### Part Three

# STARDUST WAR







The Paranoid plan foiled, the Solnoids gather all their remaining forces for the final battle. The group is picked up without detection of their previous deeds as the Solnoid forces head for the Sigma Lance system, site of the first Starbuild Operation.

Catty somehow enables the group to pass through a security checkpoint and takes them to see Catty Nebulart, head of the Solnoid Intelligence Agency. Nebulart explains that after creation of the planet, destroyers on both sides finally realized that the war was pointless.

In an attempt to preserve their race, Nebulart's agency researched various methods until they finally determined that species unification was the only answer to the problem.

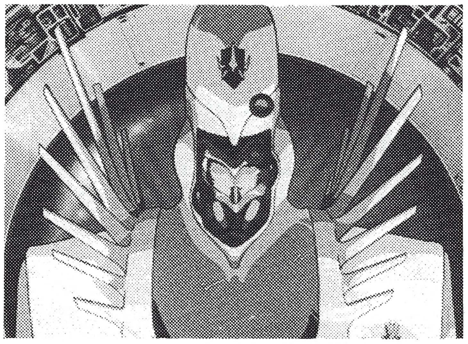
## Planet and System Destroyers

**Technology on both sides has evolved to the extent that huge, powerful weapons of destruction system destroyers and the smaller planet destroyers, have been produced.**

**The system destroyer is a weapon about the size of a small moon. By destroying the star of a system, it can essentially destroy a solar system. Twelve systems have so far been destroyed over the course of the war by this method.**

**The planet destroyer is a scaled-down version of the system destroyer, and as such is faster and more maneuverable. As the name implies, these weapons are capable of obliterating an entire planet. The home worlds of both sides have been destroyed because of their use. These weapons are used extensively in the final battle.**

After discovering the similar attempts of the Paranoids to unite the two species, Nebulart decided to secretly help them by providing the Paranoids with suitable subjects. To go about this, androids of herself were created to covertly assist in the process, and were spread throughout the Solnoid forces.



Although nothing can be done now to stop their own destruction, the Solnoids decide to at least try and preserve their race's history. The group lands on the planet Embryo, entering its underground facilities to talk with the computer Edision. A discussion of the Solnoid race's history leads them to theorize that perhaps their ancestors experienced a crisis situation similiar to theirs, and that perhaps history is moving in a cycle.

The final battle rages in space. As a last, desperate measure, Nebulart pleads with the leaders of both sides by displaying the blue atmosphere of Embryo they created as a reminder of their destroyed homeworlds.

The brief lull is quickly broken by the firing of planet destroyers, restarting the fighting. The final ploy of the Solnoids a failure, the team works intent upon saving their history by transferring all the data from Edision to their ship.

The information is stored on a small chip and launched toward the ninth solar system. All planet destroyers fire, destroying the system and everyone within it. At last, the war finally ends.

Much later, in the ninth system, a voice is heard as the probe containing the continuity of the Solnoid race travels past.

"This is Shuttle 52 on the orbit of Mars. It must be an artificial object; it changed course again. Moon Base, give us instructions immediately."

"These are instructions from Earth Control: pick it up and return with it to Moon Base."

# THE LARGEST JAPANESE ANIMATION GARAGE KIT SHOP IN THE U.S.
# NEW GARAGE KITS COME IN REGULARLY.

**B-CLUB GARAGE KIT**

| | |
|---|---|
| 1/220 | Kondo Marasai(Gundam)resin |
| 1/144 | Z Gustav(Gundam)resin |
| 1/8 | Four Murasame(Gundam)resin |
| 1/144 | RE-GZ Back Weapon System (Gundam) resin |
| 1/144 | New Gundam Full Armor Parts(Gundam) resin |
| 1/144 | Gundam MK-III (Gundam) resin |
| 1/144 | Musha Gundam (Gundam) resin |
| 1/144 | Qubley (gundam) resin |
| 1/144 | Wave Rider (Gundam) resin |
| 1/100 | Marasai (Gundam) resin |
| 1/6 | Christina McKenzie (Gundam) resin |
| 1/75 | Zuggok-E (Gundam) vinyl |
| 1/75 | GM Command (Gundam) vinyl |
| 1/75 | Gelgoog-J (Gundam) vinyl |
| N/S | Deformed Marasai (Gundam) resin |
| N/S | Deformed Z–Gundam (Gundam) resin |
| N/S | Deformed Zuggok-E (Gundam) resin |
| N/S | Deformed GM Command (Gundam) resin |
| N/S | Kaneda's Bike (Akira) resin |

**VOLKS GARAGE KIT**

| | |
|---|---|
| 1/6 | Sirene (Devilman) vinyl |
| 1/220 | Mobil Suit Quinmantha (Gundam) resin |
| N/S | Tetsujin 28 (Tetsujin 28) resin |
| 1/12 | Kiddy (Silent Mebius) resin |
| 1/12 | Katsumi (Silent Mebius) resin |
| 1/12 | Lebia (Silent Mebius) resin |
| 1/12 | Saiko Yuki (Silent Mebius) resin |
| 1/100 | Black Grad (5 Star Stories) resin |
| l/l00 | Knight of Gold (5 Star Stories) resin |
| 1/100 | Led Mirage (5 Star Stories) resin |
| 1/100 | Vatshu (5 Star Stories) resin |
| 1/100 | Junchoon (5 Star Stories) resin |
| 1/100 | Cross Mirage (5 Star Stories) resin |
| l/144 | Knight of Gold (5 Star Stories) resin |
| 1/144 | Led Mirage (5 Star Stories) resin |

**WAVE GARAGE KIT**

| | |
|---|---|
| 1/100 | Led Mirage (5 Star Stories) resin |
| 1/100 | Knight of Gold (5 Star Stories) resin |
| 1/144 | Air Barrel ME-2 (5 Star Stories) resin |
| 1/20 | EX–Garland (Megazone23 III) vinyl |
| 1/8 | Anis Farm (Borgman) resin |
| 1/8 | Phantom SWAT Miki (Borgman) resin |
| 1/24 | Super Thunder (Borgman) resin |

**MAX FACTORY GARAGE KIT**

| | |
|---|---|
| N/S | Ramotith (Guyver) vinyl |
| N/S | Vamore (Guyver) vinyl |
| N/S | Guyver II (Guyver) vinyl |
| 1/6 | Guyver I (Guyver) vinyl |
| 1/6 | Guyver II (Guyver) vinyl |
| 1/6 | GuyverIII (Guyver) vinyl |
| 1/32 | Servine (Dunbine) vinyl |
| 1/32 | Servine DX (Dunbine) vinyl |
| 1/24 | Shadow Flare (Blue Knight) vinyl |
| 1/24 | Berserga (Blue Knight) vinyl |

**REPPU GARAGE KIT**

| | |
|---|---|
| 1/72 | VF-4(Macross) vinyl |
| 1/12 | Misa Hayase (Macross) resin |
| 1/12 | Lynn Minmay (Macross) resin |
| 1/48 | Invit (Mospeada) resin |
| 1/8 | B-ko (Project A-ko) resin |
| 1/8 | C-ko (Project A-ko) resin |
| 1/20 | Phantom SWAT (Borgman) resin |
| 1/20 | Phantom SWAT II (Borgman) resin |
| 1/20 | Chuck (Borgman) resin |
| 1/20 | Anis Farm (Borgman) resin |

**FUKAYA GARAGE KIT**

| | |
|---|---|
| 1/8 | Kei (Dirty Pair) resin |
| 1/8 | Yuri (Dirty Pair) resin |
| 1/4 | Kei (Dirty Pair) vinyl |
| 1/4 | Yuri (Dirty Pair) vinyl |
| 1/8 | Barbara (Rush) resin |
| 1/8 | Diana (Rush) resin |
| 1/8 | Cynthia (Rush) resin |
| 1/8 | Alithia (Rush) resin |
| 1/8 | Alteria (Silent Mebius) resin |
| 1/8 | Katsumi (Silent Mebius) resin |

**MUSASHIYA GARAGE KIT**

| | |
|---|---|
| 1/8 | Anis Farm (Borgman) resin |
| 1/8 | Anis in mirrorland (Borgman) resin |
| 1/8 | Miki Katsura (Borgman) resin |
| 1/8 | Ryo Barotecter (Borgman) resin |
| 1/8 | Ranma (Ranma 1/2) resin |
| 1/8 | Akane (Ranma1/2) resin |
| 1/8 | Akane II (Ranma 1/2) resin |
| 1/8 | Shampoo (Ranma 1/2) resin |
| 1/6 | Neko Ranma (Ranma 1/2) resin |
| 1/6 | Shampoo (Ranma 1/2) resin |

**KOTOBUKIYA GARAGE KIT**

| | |
|---|---|
| 1/35 | Gunhed (Gunhed) resin |
| 1/144 | Super ZZ Gundam (Gundam) resin |
| 1/100 | A/FMSZ-007II Zeta (Gundam) resin |
| 1/20 | Hound (Venus Wars) resin |
| 1/8 | Althea (Good Morning Althea) resin |
| 1/8 | Althea II (Good Morning Althea) resin |
| 1/8 | Pai Thunder (Dangaioh) resin |

**GENERAL PRODUCTS GARAGE KIT**

| | |
|---|---|
| 1/72 | Airforce "Schiladow" (Oneamis)resin |
| 1/72 | Navy "Lonker" (Oneamis) resin |
| 1/72 | Spacy "Capsul" (Oneamis) resin |
| 1/350 | Led Mirage (5 Star Stories) metal |
| 1/350 | Black Grad (5 Star Stories) metal |
| 1/350 | Junchoon (5 Star Stories) metal |
| 1/350 | Belrin (5 Star Stories) metal |
| 1/350 | Knight of Gold (5 Star Stories) metal |
| 1/350 | Cross Mirage (5 Star Stories) metal |
| 1/8 | Noriko Takaya (Top Onerae) resin |
| 1/8 | Kazumi Amano (Top Onerae)resin |
| 1/8 | Yung Freud (Top Onerae)resin |
| 1/200 | Ariel C type (Ariel) resin |
| 1/200 | Ariel Hobby Japan DX(Ariel) resin |
| 1/6 | Bunny Girl (Daicon IV) vinyl |

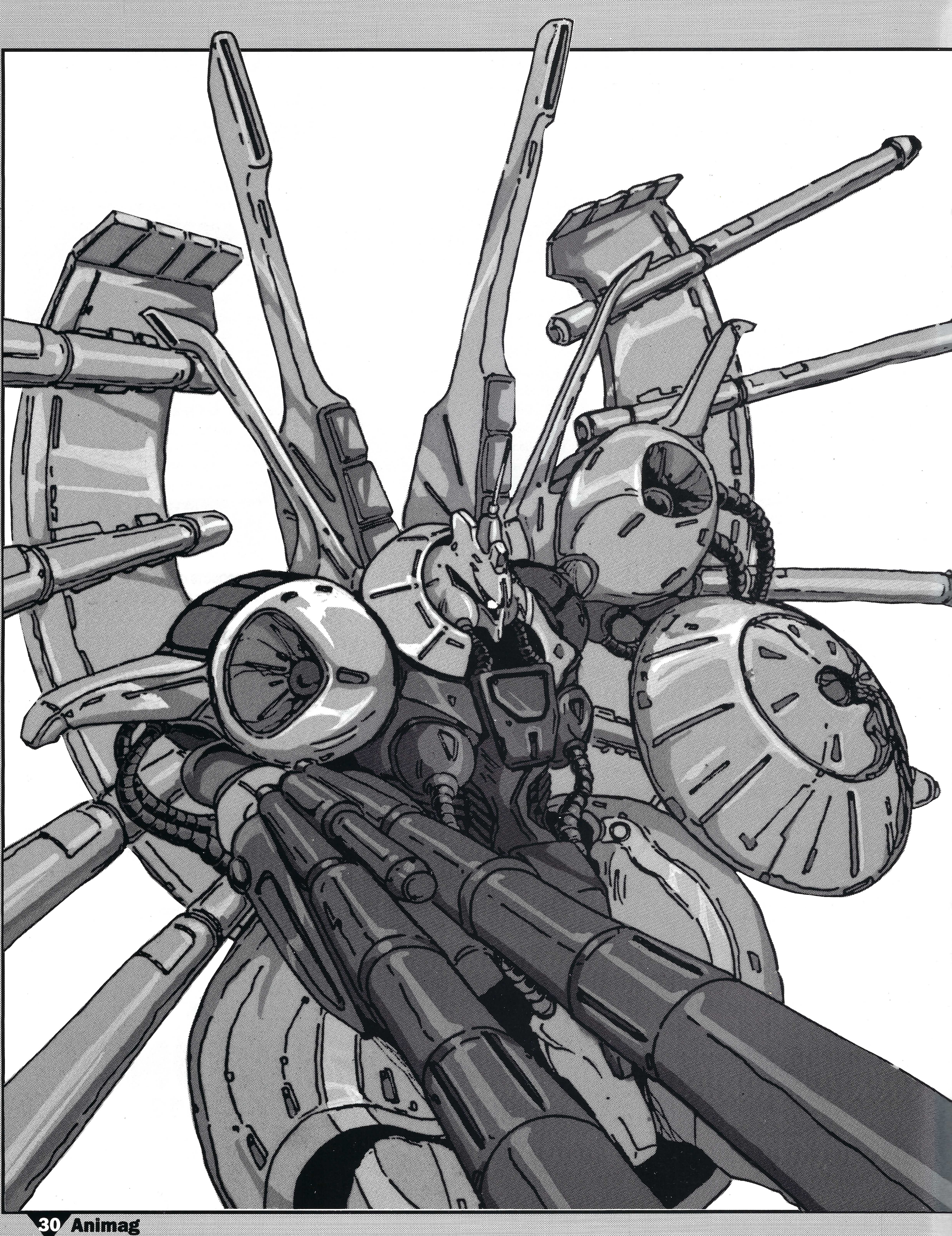
**ZERO GARAGE KIT**

| | |
|---|---|
| 1/12 | Madox-OI (Hobby Japan Orig.) resin |

**WRITE OR CALL FOR MORE INFORMATION.**
**WE ACCEPT AN ORDER BY VISA AND MASTERCARD.**

# PONY TOY GO–ROUND

**420 E. 2nd Street Los Angeles, CA 90012**
**(213) 617-0058**



# Z MOBILE SUIT Gundam

By James Teal

## The Story Thus Far

As the Titans-AEUG war continues, Side 2 becomes a very active area. Both factions station ships in the vicinity.

Bosque Omn forces Reccoa Londo to lead a mission that will attack a colony with lethal nerve gas. She reluctantly accepts, hoping AEUG forces will arrive in time to stop her.

Aboard the *Ahgama*, Dr. Hassan examines Rosamia for evidence to prove she is a bio-soldier. The *Ahgama*'s mobile suits are called to launch to stop the Titans forces. Shinta and Qumu help Rosamia appropriate a Nemo so she can go and help Camille.

The AEUG forces arrive too late to prevent the Side 2 colony inhabitants from falling prey to the G-3 nerve gas. As the two forces clash, the violence and overwhelming presence of death causes Rosamia to switch personalities. She turns on Camille and eventually leaves the battlefield with Reccoa, returning to the Titans.

Now that Rosamia is back, Gaits Kappa and Rowlen Nakamoto train her to pilot the psychommu mobile armor Bound Doc. As the AEUG forces try and stop the Titans plan to gas another Side 2 colony, Camille engages Rosamia's Bound Doc in combat. Once he realizes with whom he is fighting, he lures her into a space colony in an attempt to switch her psyche back once again. He seems to be succeeding when Gaits and Rowlen arrive in their Bound Doc, broadcasting psychommu signals designed to forcibly revert Rosamia to bio-soldier mode. Rosamia is forced to attack Camille, who retreats, not wanting to hurt her. He fears he will never see his "sister" again.

The many attacks of the Titans against the space colonies are meant to draw the AEUG fleet to Side 2, where the Titans might destroy them in one fell swoop with the colony laser. The AEUG fleet launches to attack the laser while Camille is dispatched to request Haman Kahn's aid against the Titans. Once the AEUG meets her terms, she agrees to assist them and feigns friendship to the Titans in order to position the *Gwadan* where it can cripple the colony laser yet still remain out of the range of Titans ships. Haman may well have use of the laser herself one day.

Jamitov Hyman readies for a meeting with Haman to discuss their differences, all the while preparing Jerid Mesa to assassinate her. Scirocco plans to meet the two at the Gate of Zedan. He sends Sara Zabiarov to intercept any AEUG unit that might be headed in that direction. She encounters and briefly duels with the Zeta Gundam, Camille eventually managing to trick her into capture.

During negotiations, Jamitov and Haman pointlessly try to intimidate each other. Jerid fires on Haman, who fills the room with nerve gas and escapes.

The *Ahgama* is forced to rescue the *Gwadan* from the Titans forces. Camille clashes with Jerid once again, but Sara's presence in the Zeta's cockpit makes piloting difficult and he loses the upper hand to Jerid. Katsu arrives to save Camille, although his aid is primarily intended for Sara's sake.

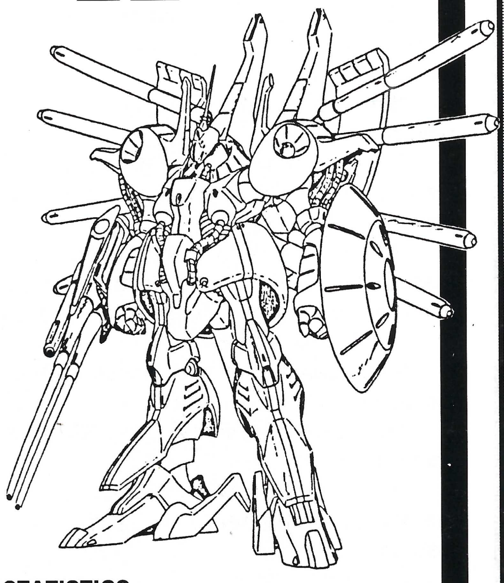
Meanwhile, Haman has aimed the asteroid Axcis to collide with the Titans asteroid base, Gate of Zedan. The Titans prepare to evacuate but the AEUG launches a pre-emptive strike. Scirocco orders Reccoa to attack the *Ahgama* so that Sara may escape during the confusion. His plan goes off without a hitch.

Upon impact the Axcis breaks Gate of Zedan into two pieces. The shrapnel from the collision destroys a portion of the Titans fleet. The AEUG captures most of the evacuating cargo ships.

While protecting Fa, Apori is killed by Jerid. Even in victory, there is no celebration aboard the *Ahgama*.

## MECHA FILE

## PALLAS ATHENA



**STATISTICS**

**Height** 21.6 m
**Full Mass** 91.5 t
**Generator Output** 1,790 kw
**Thruster Output** 97.5 t
**Sensor Range** 11,010 m
**Armor** Gundarium Alloy

**WEAPONRY**

Double Beam Gun
Megabeam Gun x 2
Scattering Beam Gun x 4
Shield-Mounted Missile Launcher x 8
Grenade Launcher
Beam Saber

**PMX-001**

The Pallas Athene is a heavy-assault mobile suit, equipped with more weapons than power to utilize them (during the run of the *Zeta Gundam* television series, for example, the megabeam guns in the forearms and the shoulder-housed scattering beam guns were never really used).

The suit's main weapon, the double beam cannon, can unleash a salvo powerful enough to destroy ships the size of the *Dogoth Gear*. Reccoa Londo, pilot of the Pallas Athene, often launched groups of the missiles built into the shield as a diversion in order to escape unfavorable combat situations.

# 46

## Scirocco's Stand

The Titans decide to reopen negotiations with the Axcis after the destruction of the Gate of Zedan. Aboard the launch deck of the *Jupitoris*, Scirocco and Reccoa prepare to leave for a rendezvous with the *Gwadan*. Sara arrives, asking why she is not being included in the mission.

"I'm trusting you to guard the *Jupitoris*," Scirocco answers.

"I want to show you I can defeat Haman for you," Sara says, as always, trying to prove herself in his eyes.

"I think Haman's a bit out of your league," he says carefully. He changes his mind, however, when he sees the disappointment in her eyes.

Sara thanks him and leaves for her mobile suit, glaring at Reccoa on the way.

"You came between us," Sara says angrily to Reccoa.

To herself, Reccoa thinks, "Scirocco's the only man who treats me as a woman instead of a soldier."

In the pilot briefing room aboard the *Ahgama*, Katsu protests against their alliance with the Axcis. Camille unsuccessfully tries to calm him, and when news of the Titans-Axcis negotiations reaches them, Katsu sets off for the launch deck before anyone can stop him. Camille follows, hoping to keep Katsu out of trouble.

The *Jupitoris* group arrives at the *Gwadan*. When Scirocco is informed that only two suits may land, Reccoa volunteers to remain outside, stating that she doesn't trust Jamitov.

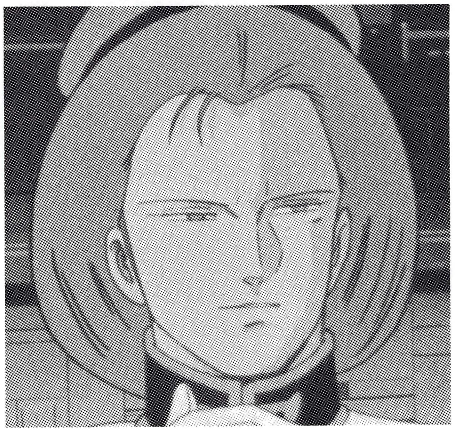
Haman grants Katsu permission to board the *Gwadan* and leaves her orders with the bridge crew.

Katsu loads and conceals his pistol as the G-Defensor makes its final approach to the *Gwadan*. He thinks to himself, "If I kill Scirocco, maybe Sara will notice me."

Camille manages to pilot the Zeta Gundam inside before the landing bay doors can close around him. Katsu is escorted within the ship as Camille is held in the landing bay at gunpoint. Sara, who has been left behind to watch over the Bolinoak Sammahn and The "O", goes to ask Camille what's going on.

Katsu soon gives his escort the slip and begins searching for the conference room. Spotting a soldier posted outside an otherwise anonymous door, he makes a quick decision and attacks. Char overhears the struggle and emerges from the room to incapacitate the guard and rescue Katsu.

Within the conference room Jamitov asks Scirocco, "Why weren't you at the Battle of Zedan?" Scirocco blames the *Jupitoris*, saying that it was too slow to reach the battle in time. When Haman arrives, Jamitov says sarcastically, "Having trouble with a fresh batch of cyanide gas?"



"I hear the Federation has effectively disowned the Titans," she says coolly.

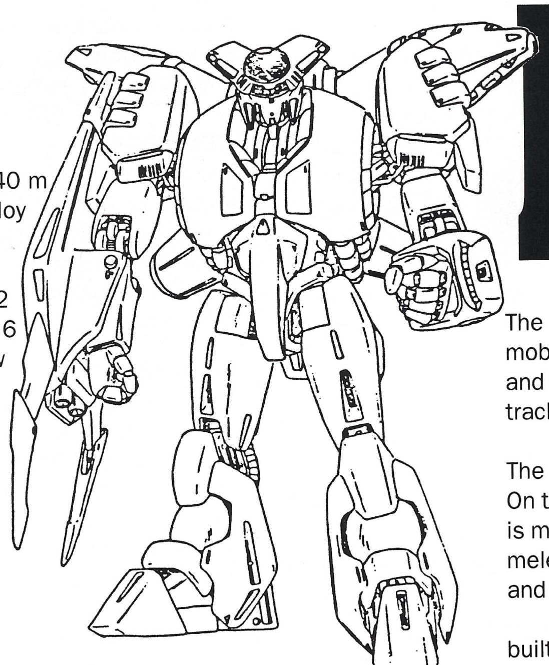
"Political situations change rapidly," he says. "I have nothing to worry about."

"Regardless," she continues, "space belongs to the Axcis now. We do not fear the Titans. Space cannot be ruled by those whose souls are dragged down by earth's gravity."

## MECHA FILE

**STATISTICS**
**Height** 19.9 m
**Mass** 56.2t
**Generator** 1,720 kw
**Thruster** 60.12 t
**Sensor Range** 11,040 m
**Armor** Gundarium Alloy

**WEAPONRY**
Beam Saber/Gun x 2
Grenade Launcher x 6
Shield-Mounted Claw



### BOLINOAK SAMMAHN PMX-002

The Bolinoak Sammahn is designed as a search-and-destroy mobile suit. Its sensory array includes a Minovsky radar dome and various laser sensors that can be used for seeking out and tracking mobile suits.

The left forearm of the Bolinoak is essentially a sensor pod. The right arm is where most of the suit's weapons are located. On the right forearm, a large shield with a powerful, built-in claw is mounted (the shield also houses two beam sabers/guns). In melee mode, these weapons emit a beam saber from one end and a beam tomahawk from the other.

The Bolinoak Sammahn also has three grenade launchers built into each shoulder and an oversized backpack with many extra verniers for increased maneuverability. During *Zeta Gundam*, this mobile suit was piloted by Sara Zabiarov.

"I agree with your words," Scirocco says with a smile, "but I have sworn my loyalty to Jamitov in blood."

Char sends Katsu back to the launch deck after learning of the Titans-Axcis negotiations and heads toward the conference room, shooting the two guards posted outside. Hearing the gunshots, Scirocco draws his pistol and targets Haman.

"This is the *Gwadan*, Scirocco," she reminds him calmly. "You know what will happen to you if you kill me here."

"Fighting my way out of a ship filled with enemy soldiers would still be safer than leaving you alive," he says. Before Scirocco can act, however, Char rushes into the room and fires, just grazing Scirocco's shoulder.

Sara, sensing Scirocco's pain, directs a shot from one of the Bolinoak's beam guns through the conference room. Jamitov asks Scirocco what's happening as he pulls himself from the rubble.

"We're alone now," Scirocco says as he carefully trains the gun at Jamitov's eye level. As he squeezes the trigger, "Sorry, Jamitov . . . it's just business."

Scirocco and Sara blast their way out of the *Gwadan* and make contact with the Titans fleet.

"Haman Kahn has assassinated Jamitov Hyman," he reports. "Jamitov's final wish was for us to destroy the *Gwadan*. We must avenge him."

Now a target more than ever, Haman launches in the Qubeley. Bright, still without communication from Camille, gives the order for the remaining *Ahgama* suits to launch.

"We hunt the Qubeley," Scirocco orders Reccoa and Sara, "flank and surround." Haman launches the Qubeley's funnels and uses them to disarm the Pallas Athene and the Bolinoak Sammahn. Haman also fires at The "O" but is unable to cause any substantial damage or even to hit her target. She decides instead to focus the Qubeley's power into a psychommu pressure wave. Scirocco responds with one of his own; the two stand deadlocked in a newtype duel.

"What's wrong?" Reccoa asks worriedly. "Why aren't they moving?"

"They fight in a place where we can't reach them," Sara answers. "We should shoot Haman now while she's distracted." Before they can implement their plan, however, the G-Defensor streaks into the area.

Shouting death threats at Scirocco, Katsu takes aim and fires.

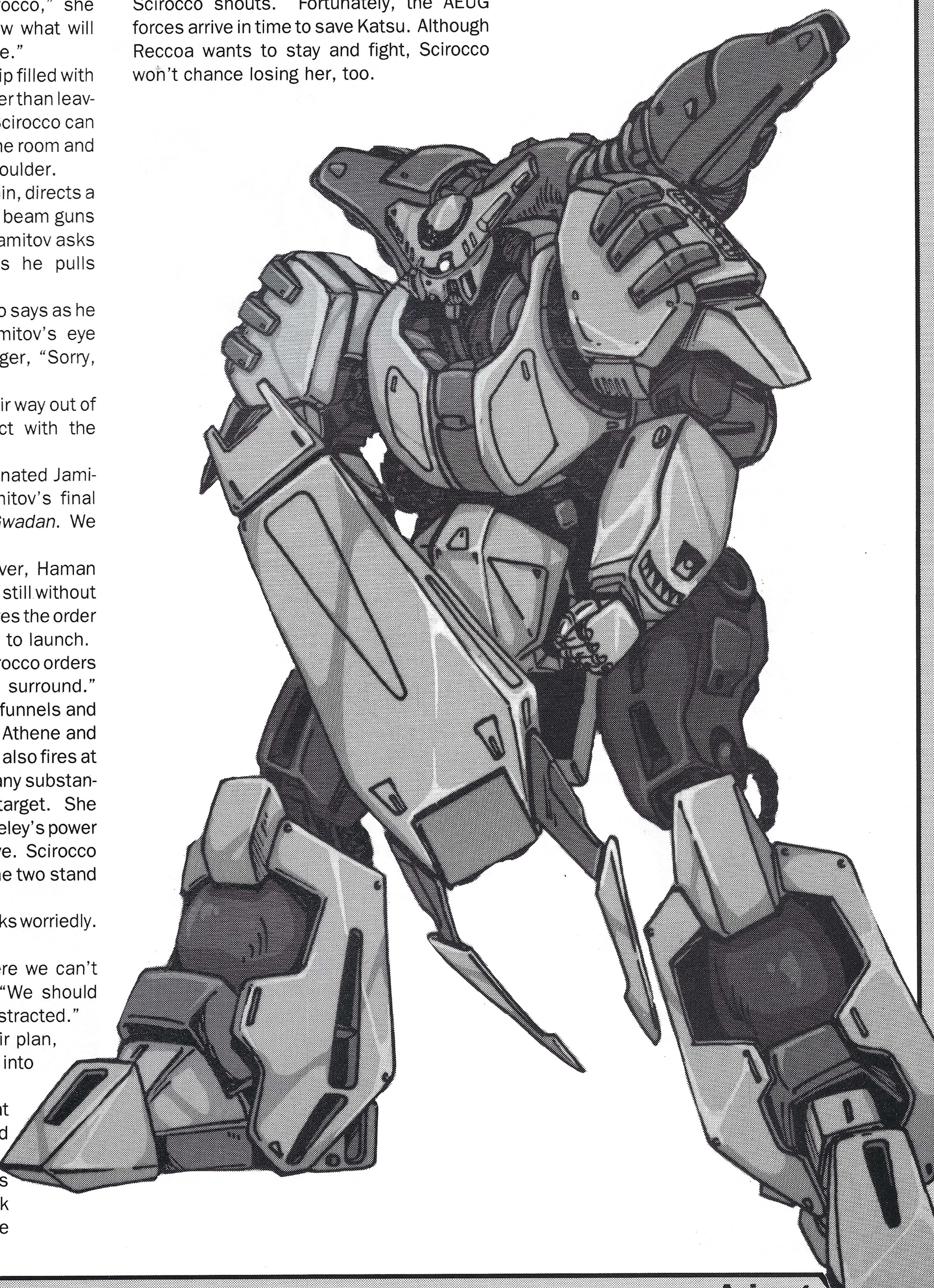
"Katsu, no!" Sara screams as she interposes the Bolinoak between the G-Defensor and The "O". The incoming beam burns a hole straight through her suit.

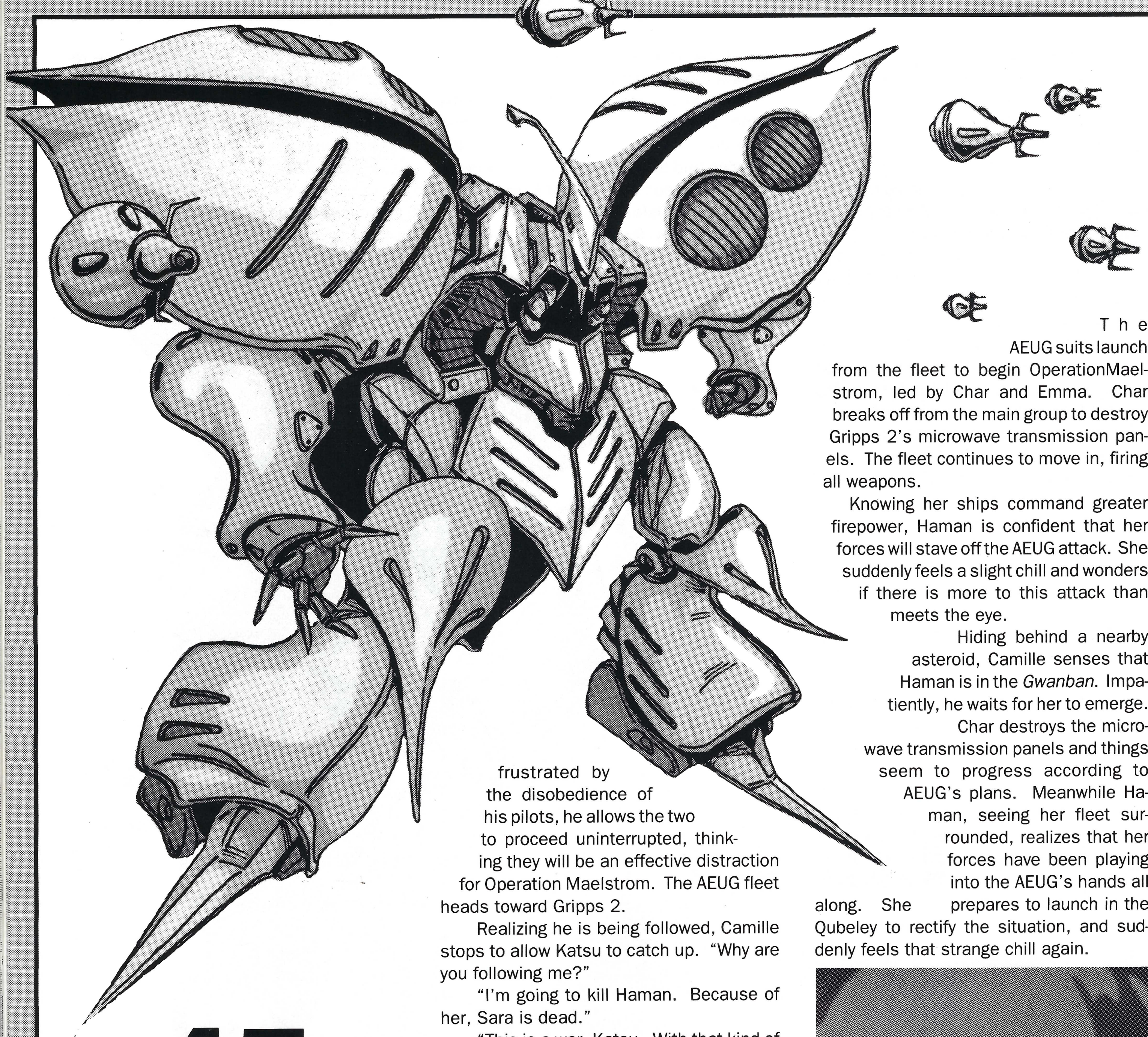
"Katsu . . . run, quickly," she warns before the Bolinoak explodes around her. Scirocco suddenly becomes aware of the situation and turns to kill Katsu. Before he can fire, he sees an image of Sara trying to protect the G-Defensor.

"Sara may forgive you, but I don't!" Scirocco shouts. Fortunately, the AEUG forces arrive in time to save Katsu. Although Reccoa wants to stay and fight, Scirocco won't chance losing her, too.

As The "O" and the Pallas Athene retreat, Haman laughs to herself that her enemies may well destroy themselves without any interference from her. The *Gwadan* now destroyed, she flies back to an Axcis carrier, the *Gwanban*.

Lost in his thoughts, Katsu grieves silently, dreaming of being with Sara.





# 47

## Spiral of Space

On the launch deck of the *Ahgama*, Camille prepares to sortie. For this solo mission, the grenades in Zeta's right forearm have been replaced with grapple lines.

Shinta and Qumu worry that he may not return. Katsu requests that he be allowed to accompany Camille, hoping that this will take his mind off Sara's death. When his request is refused, he takes off against orders . . . again.

Fa launches in the Methuss in an attempt to bring him back. Although Bright is frustrated by the disobedience of his pilots, he allows the two to proceed uninterrupted, thinking they will be an effective distraction for Operation Maelstrom. The AEUG fleet heads toward Gripps 2.

Realizing he is being followed, Camille stops to allow Katsu to catch up. "Why are you following me?"

"I'm going to kill Haman. Because of her, Sara is dead."

"This is a war, Katsu. With that kind of thinking, you'll only get yourself killed as well."

"My hatred gives me the strength to fight!"

Camille transforms the Wave Rider into the Zeta Gundam and targets Katsu with the hyper-megalauncher.

"If you don't do as I say, I'll shoot you," Camille warns. "Being ruled by your emotions on the battlefield will only get you in my way!" Fa arrives, placing the Methuss between the two antagonists. She scolds Camille for his earlier hypocrisy, having overhead most of their conversation. Camille orders both of them to return to the fleet as he resumes his mission. Neither Fa nor Katsu pay any heed to Camille, choosing to follow their own instincts.

The AEUG suits launch from the fleet to begin OperationMaelstrom, led by Char and Emma. Char breaks off from the main group to destroy Gripps 2's microwave transmission panels. The fleet continues to move in, firing all weapons.

Knowing her ships command greater firepower, Haman is confident that her forces will stave off the AEUG attack. She suddenly feels a slight chill and wonders if there is more to this attack than meets the eye.

Hiding behind a nearby asteroid, Camille senses that Haman is in the *Gwanban*. Impatiently, he waits for her to emerge.

Char destroys the microwave transmission panels and things seem to progress according to AEUG's plans. Meanwhile Haman, seeing her fleet surrounded, realizes that her forces have been playing into the AEUG's hands all along. She prepares to launch in the Qubeley to rectify the situation, and suddenly feels that strange chill again.

"It's that same feeling as before, as if someone were watching me." As she launches, Katsu attacks her in passing but she knows that the pressure she feels isn't from him.

Seeing her in the open, Camille finally makes his attack. During his initial assault, he continually switches between ranged and melee combat to keep her off balance.

"Haman Kahn, you cannot be permitted to live!" he shouts. "Your mere presence breeds strife! As long as you live, there'll be war!" The intensity of their struggle locks them into a newtype rapport that neither had anticipated.

Their perceptions warp, oblivious to the battle continuing around them. To Camille and Haman, the mobile suits, fleets and colony laser all disappear. All they can see is each other, floating in space, against a red sky.

Their views of each other also begin to alter. Instead of Haman, Camille sees Four, Rosamia, Emma, Reccoa, Fa and finally, his mother. To Haman, Camille's image is replaced by Char and then by Scirocco. Camille has a vision of himself much younger, standing with his mother. Haman views an image of Char and herself enjoying a beautiful day by the sea. For a moment they are both stricken with pain as their newtype auras merge. The pain eases as they understand their abilities as a form of newtype communication beyond words.

As they come out of the trance and refocus on the world, Haman quickly becomes angered and opens fire.

"Zeta! You're the one who made my mind wander, the one who caused me to doubt myself! How dare you enter my mind like that! You have no shame!" Haman presses her attack despite Camille's protests. "You're no different than Char!" she rants. "You may have some use, but I can never forgive this! Die!" Before she can finish Camille, Katsu fires a shot between the Qubeley and Zeta to distract her.

Haman slices off one of the G-Defensor's stabilizers, sending Katsu out of control. Camille is still trying to reason with her as she turns to fire at him again. This time, Fa intervenes and the shot severs one of the legs of the Methuss. Camille's anger begins to return.

"Haman Kahn, I understand now. You have to die!" He launches the grappling cables and draws her into melee range. "Go back to your world of darkness!" he screams as he cuts through the Qubeley's left shoulder binder. Haman manages to escape before he can do any further damage.

Camille leaves Katsu to protect the Methuss while he checks on the rest of the fleet. With his help the AEUG forces manage to corner the remaining Axcis mobile suits in the colony laser.

Back at the *Gwanban*, Haman plans her counterattack. She feels that nothing will be accomplished until Camille Vidan is defeated.

With the colony laser captured, Bright can concentrate on trying to redirect the Axcis asteroid. In the recreation room, Camille is disturbed over the recent battle.

"I had the chance to finish Haman, but I couldn't do it," he mutters.

"Don't worry about it," Char reassures him. "That's my job."

"I mean, my heart wasn't in it."

"That sounds dangerous. You don't want to end up like Amuro Rey," he cautions Camille. "It took him seven years to work the grief out of his system."

# 48

## Within Rosamia

Upon arriving at Axcis, Bright and Char discuss ways to deflect the asteroid. Axcis is currently on course to impact upon the moon city of Granada. Although they would prefer to use the colony laser instead of nuclear missiles, the Minovsky particle activity is too heavy for the *Ahgama*'s communications equipment to penetrate. They decide to send in a team to find and use the asteroid's more powerful transmitter to send the message back to Gripps.

The *Dogoth Gear* approaches Axcis, intending to destroy the *Ahgama*. Rosamia launches to search for the AEUG ship, pilot-

## MECHA FILE

# QUBELEY

### AMX-004

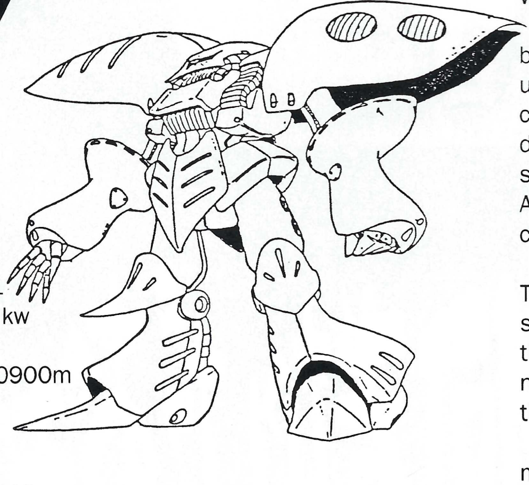
This Axcis mobile suit retains the distinction of being the first mobile suit (as opposed to mobile armor) to be equipped with the psychommu system.

Like its predecessor, the MSN-08 Elmeth, the Qubeley utilizes the all-range attack which requires the use of several psychommu remote-controlled armed drones. (The Elmeth's drones are called "bits.") The bit is a small generator attached to a beam gun with a thruster mounted on the opposite end. The whole apparatus is surrounded with maneuvering verniers.

The Qubeley uses "funnels" instead of bits. The primary difference between bits and funnels is that funnels have no built-in generator. To utilize funnels, the Qubeley must broadcast power to them. Each funnel contains a capacitor that can hold enough charge for a few shots. By deleting the generator from the design, the funnels are dramatically smaller than bits. This obviously makes them even more difficult to hit. Another advantage to the all-range attack is that the range on psychommu control seems virtually unlimited.

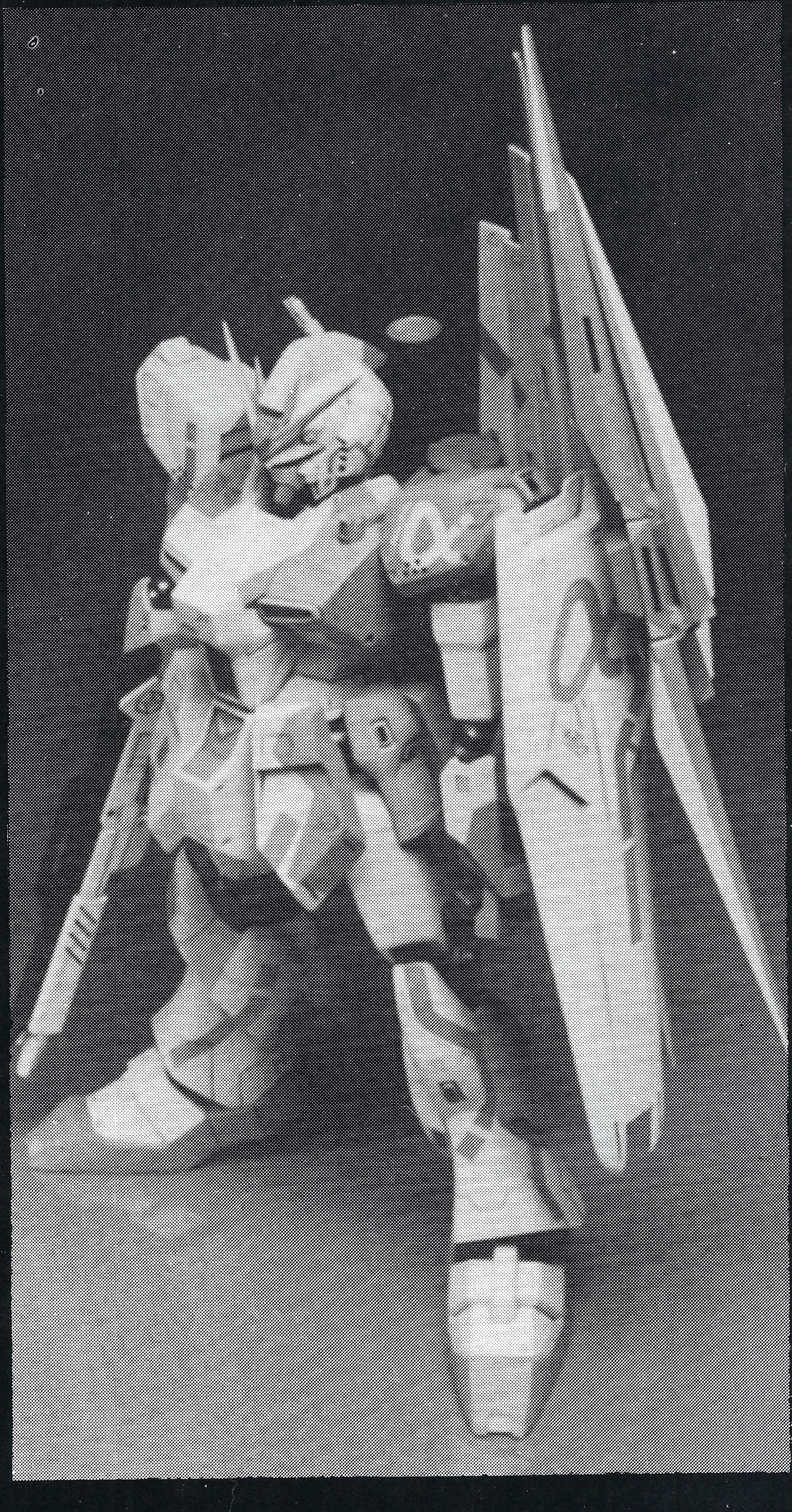
The Qubeley was designed with a non-standard thruster layout. Thruster output seems to be equally distributed along the entire inside surface of the binders. This would indicate a collection of many smaller thrusters instead of two main ones. The Qubeley exhibits greater than normal acceleration and maneuverability on most occasions. Some of the added agility is due to the variable positioning of the binders.

Many aspects of the Qubeley's performance profile remain a mystery. The armor composition and output for its beam saber/guns are unknown. The Qubeley's combat efficiency and potential for destruction, however, are a certainty.



**STATISTICS**
**Height** 18.4 m
**Dry Mass** 35.2 t
**Full Mass** 57.2 t
**Mass Ratio** 1.41
**Generator** 1820 kw
**Thruster** 61.6t
**Sensor Range** 10900m
**Armor** Unknown

**WEAPONRY**
1.3 mw Funnel X 12
Beam Saber/Gun X 2



San Francisco
Science Fiction

616 Clement Street
San Francisco, CA 94118
(415) 751-7380

何者なんだ、おまえは!?

SF²

San Francisco Science Fiction
*The Garage Kit Network*

**NEW GODZILLA 1990 GARAGE KITS NOW AVAILABLE...**

What else can be said about the world's most famous monster?...We have the newest, most realistically detailed GODZILLA garage kits ever available.

[Godzilla]
© TOHO CO., LTD.

**MARKALITE COMING SOON TO SF²...THE WORLD AWAITS**

MARKALITE is the newest magazine that covers all aspects of the Japanese SF and Fantasy Film/Television world. The premier issue debuts in Spring '90—featuring Toho's latest *Godzilla vs. Biollante,* and the latest and greatest in live-action and animation.

MARKALITE

*Now Printing*

SF² San Francisco Science Fiction

Open 7 Days
Monday - Thursday .................. 10am - 6pm
Friday - Saturday ..................... 10am - 7pm
Sunday ................................... 11am - 5pm

616 Clement Street • San Francisco, California 94118 • 415.751.7380

ing the Psycho Gundam Mk-II. In order to advise her, Gaits follows in the Bound Doc.

Bosque Omn orders Yazan to go to the mobile suit deck and stay ready. Gaits tells Rosamia that her target is the Zeta Gundam.

"Destroy the Zeta on sight. Now go."

Fa and other AEUG members enter Axcis to search for the communications room and are surprised to find a whole city.

Back at the *Ahgama*, Camille tries to rest but is interrupted by the thoughts of someone in pain.

Outside, Rosamia fires upon the surface of Axcis in order to illuminate the area, but is unable to find any sign of the *Ahgama*.

As he heads toward the mobile suit deck, Camille recognizes the tortured voice as *Four Murasame*'s. Although he knows it is impossible, his heart still hopes.

Rosamia's proximity to Axcis and its extreme Minovsky activity has rendered standard communication with her impossible. Due to their psychommu link, however, Gaits can still hear thoughts that she overtly broadcasts, although he is not powerful enough to send messages back to her.

The sensor operator of the *Dogoth Gear* spots a group of incoming mobile suits. All are Titans units but none respond to communications of any kind. Bosque suspects that this is Scirocco's doing and orders Gaits to intercept the enemy units. Gaits complies, but his link with Rosamia is a distraction.

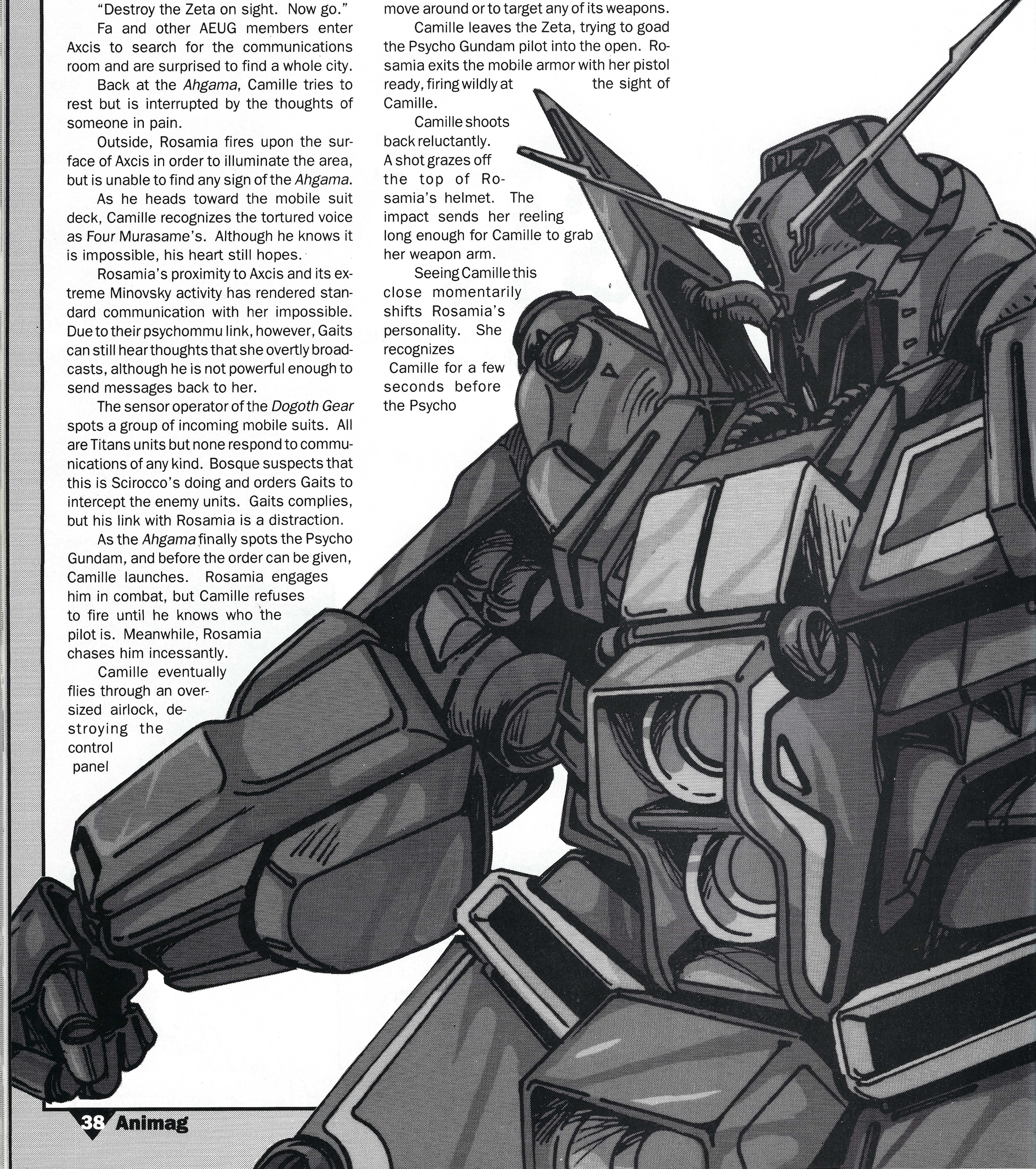
As the *Ahgama* finally spots the Psycho Gundam, and before the order can be given, Camille launches. Rosamia engages him in combat, but Camille refuses to fire until he knows who the pilot is. Meanwhile, Rosamia chases him incessantly.

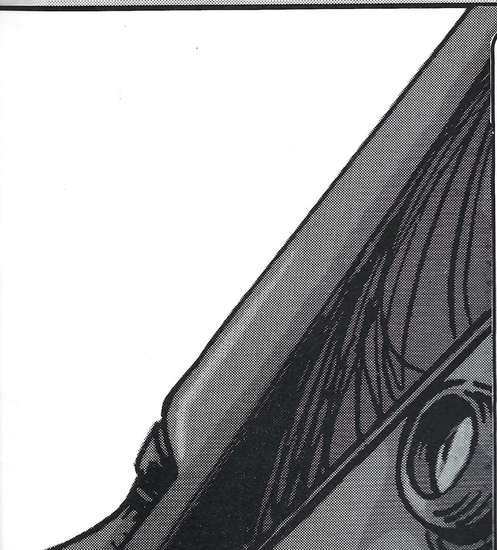
Camille eventually flies through an oversized airlock, destroying the control panel on the way. Rosamia flies in after him but the airlock door has already begun to close. It clamps tightly onto the Psycho Gundam's left leg. Although the airlock is big enough for the suit to fit, it is not big enough for it to move around or to target any of its weapons.

Camille leaves the Zeta, trying to goad the Psycho Gundam pilot into the open. Rosamia exits the mobile armor with her pistol ready, firing wildly at the sight of Camille.

Camille shoots back reluctantly. A shot grazes off the top of Rosamia's helmet. The impact sends her reeling long enough for Camille to grab her weapon arm.

Seeing Camille this close momentarily shifts Rosamia's personality. She recognizes Camille for a few seconds before the Psycho

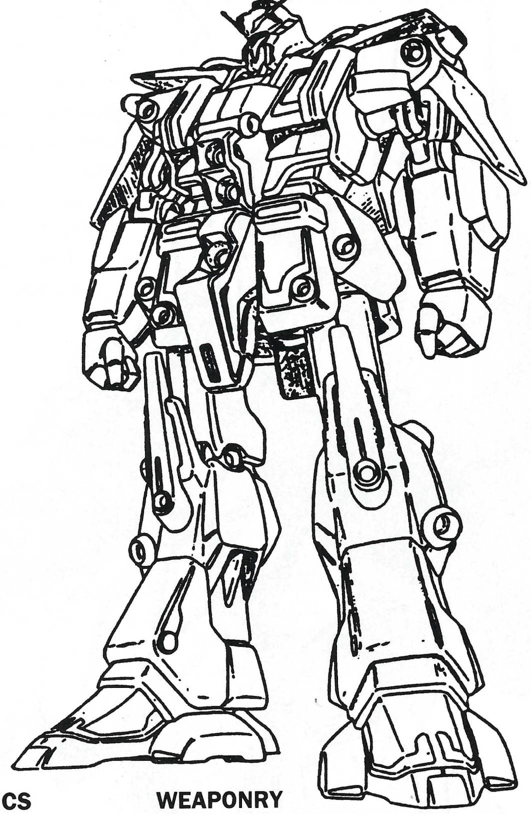




# MECHA FILE

## PSYCHO GUNDAM MK-II

### MRX-010

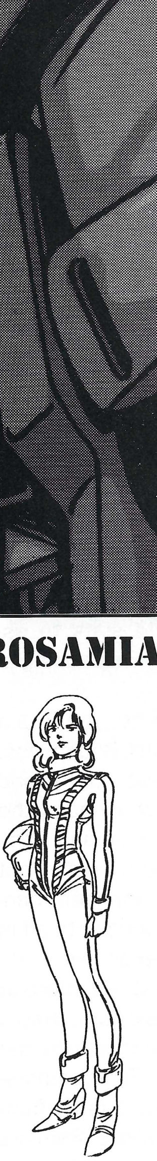


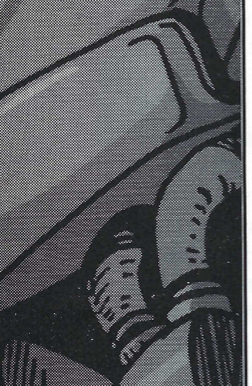
**STATISTICS**
**Height** 39.98 m
**Dry Mass** 187.8 t
**Full Mass** 283.9 t
**Mass Ratio** 1:37
**Generator Output** 19,760 kw
**Thruster Output** 244.24 t
**Sensor Range** 16,230 m
**Armor** Gundarium Alloy

**WEAPONRY**
10.7 mw Megascattering Beam Gun x 3
6.3 Beam Gun x 20
1.7 mw Psychommu Beam Sword

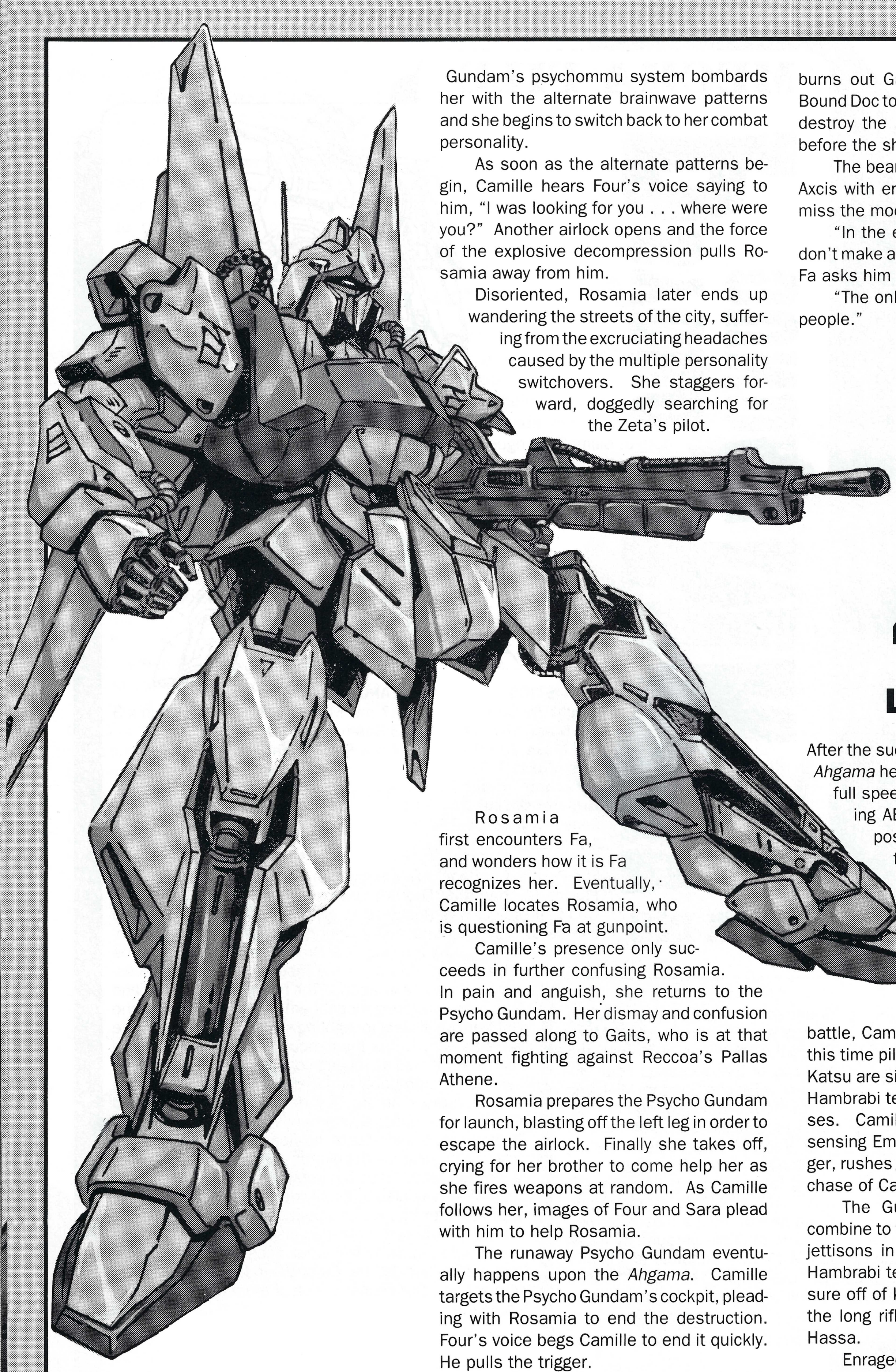
The Psycho Gundam Mk-II was built on the remaining frame of the Psycho Gundam that Four Murasame died piloting. The Psycho Gundam project was designed to give the EFM forces a unit to combat Jion psychommu mobile armor, such as the ones encountered during the One-Year War. The unit needed to be large enough to house the massive generator necessary to power its weapons. The multiple beam guns and the three scattering megabeam guns make the Psycho Gundam Mk-II ideal for fighting scores of smaller mobile suits as well. Unlike most mobile armors it is prepared for melee as well as ranged combat. The Psycho beam swords were probably added due to the number of Jion mobile armors Amuro Rey defeated in hand-to-hand combat. The quasipsychommu system was developed to duplicate the effects of the Jion psychommu technology and to enhance the overall perfomance of the unit, especially when used by a newtype. The Psycho Gundam Mk-II was also originally designed to be equipped with reflector bits which would deflect incoming beam shots. The reflector bits can also bounce beams from the Psycho Gundam Mk-II around obstacles into targets that may try to hide. The Psycho Gundam Mk-II was sent into action before construction of the reflector bits was completed.

## ROSAMIA BADAME





Rosamia Badame is the newtype pilot of the Psycho Gundam Mk-II. Since the Mk-II was built upon the remains of the deceased Four Murasame's Psycho Gundam Mk-I, and the the Mk-I's quasipsychommu system was especially programmed for Four, a problem arose. Recalibrating the mobile armor for a new pilot would take too much time, thus it was much easier to simply reprogram Rosamia Badame with Four's biosoldier personality template. The multiple personality transfers made Rosame extremely unstable and Four's newtype presence overlapping her own caused other newtypes to initially perceive her as Four.



Gundam's psychommu system bombards her with the alternate brainwave patterns and she begins to switch back to her combat personality.

As soon as the alternate patterns begin, Camille hears Four's voice saying to him, "I was looking for you . . . where were you?" Another airlock opens and the force of the explosive decompression pulls Rosamia away from him.

Disoriented, Rosamia later ends up wandering the streets of the city, suffering from the excruciating headaches caused by the multiple personality switchovers. She staggers forward, doggedly searching for the Zeta's pilot.

Rosamia first encounters Fa, and wonders how it is Fa recognizes her. Eventually, Camille locates Rosamia, who is questioning Fa at gunpoint.

Camille's presence only succeeds in further confusing Rosamia. In pain and anguish, she returns to the Psycho Gundam. Her dismay and confusion are passed along to Gaits, who is at that moment fighting against Reccoa's Pallas Athene.

Rosamia prepares the Psycho Gundam for launch, blasting off the left leg in order to escape the airlock. Finally she takes off, crying for her brother to come help her as she fires weapons at random. As Camille follows her, images of Four and Sara plead with him to help Rosamia.

The runaway Psycho Gundam eventually happens upon the *Ahgama*. Camille targets the Psycho Gundam's cockpit, pleading with Rosamia to end the destruction. Four's voice begs Camille to end it quickly. He pulls the trigger.

"Brother, I found you," Rosamia says.

Just before the explosion ends her life, the feedback through the psychommu link burns out Gait's mind. Now, without the Bound Doc to detain her, Reccoa proceeds to destroy the *Dogoth Gear*. Yazan escapes before the ship explodes.

The beam from the Gripps laser strikes Axcis with enough force for the asteroid to miss the moon altogether.

"In the end, bio-soldiers and newtypes don't make any difference," Camille mourns. Fa asks him what he means.

"The only thing we're good for is killing people."

# 49

## Lives Lost

After the successful deflection of Axcis, the *Ahgama* heads back to the Gripps laser at full speed. The *Radish* and the remaining AEUG fleet attempt to hold their position and stave off the Titans fleet while awaiting the *Ahgama's* return. Realizing the plight of the AEUG fleet, the *Ahgama* launches all available mobile suits to assist in repelling the Titans.

En route to the main battle, Camille encounters the Bound Doc, this time piloted by Jerid Mesa. Emma and Katsu are simultaneously ambushed by the Hambrabi team of Yazan, Dankle and Ramses. Camille duels with Jerid briefly, but sensing Emma and Katsu's imminent danger, rushes off to aid them. Jerid sets off in chase of Camille, determined as ever.

The Gundam Mk-II and G-Defensor combine to form the Super Gundam. Katsu jettisons in the core fighter to attack the Hambrabi team on his own. To keep pressure off of Katsu, Emma fires a blast from the long rifle into the trio, killing Ramses Hassa.

Enraged, Yazan fires wildly at the G-Defensor's core fighter. Katsu manages to avoid all shots, but his evasive actions navigate him into an asteroid. Yazan shoots him out of spite. As Katsu's fighter drifts out of control, he can hear Sara Zabiarov's voice.

"Sara, I can finally be with you again," he whispers. His fighter impacts with a derelict ship and explodes. Everyone on the battlefield he has ever known can feel his passing.

Yazan and Dankle turn to eliminate the Super Gundam. Emma annihilates Dankle's Hambrabi in a fit of rage. Yazan takes Emma's attack against Dankle as an opportunity to strike, his first attack destroying the G-Defensor and the Mk-II's backpack thrusters. When Emma is effectively immobilized, he closes in for the kill.

In order to save Emma, Henken Beckner orders the *Radish* into position to intercept the Hambrabi. Desperately the *Radish* fires all main turrets and anti-mobile suit guns at the lone Hambrabi, but Yazan proves far too agile a target. Emma watches helplessly as Yazan makes a strafing run on the *Radish*, crippling the ship and scoring a bridge hit as well. Finally satisfied, Yazan begins to search for new prey.

Henken, dying, looks to a monitor and sees that the Gundam Mk-II has been saved.

Camille arrives on the scene in the Zeta Gundam to witness the aftermath of Yazan's handiwork. Jerid wastes no time and attacks swiftly, giving Camille no time to mourn. "Because of people like you the war never ends!" Camille shouts, shooting wildly.

"You're the one who made me this way," retorts Jerid as he returns fire. "You killed everyone around me!"

"I don't want to kill any more!"

"Then let me kill you," Jerid sneers. "You'll never have to fight again!" The Bound Doc rushes forward. In desperation Camille fires two well-placed shots. His first shot destroys the Bound Doc's cluster of main verniers; the second sends the suit tumbling out of control. The mobile armor finally impacts with the remains of the *Radish*, and the two explode.

"Everyone's dying," Camille mumbles to himself in despair. "With such death all around, how can anyone be happy?" Camille begins to scream in anguish. The bio-sensor system prompts Zeta to fire random bursts.

Aboard the *Jupitoris*, Scirocco can feel Camille's outburst. "Uneasy, this feeling," he tells Reccoa. "People fighting with raw emotion alone . . . it's a hopeless way to fight battles. People need someone to lead them."

Reccoa asks if people will change after this battle. Scirocco responds, "We are going to change them. It may even be you who leads the way." The two prepare to launch into combat.

Camille flies to the damaged Gundam Mk-II to check on Emma, who seems to be in a state of shock.

"Camille," Emma says dazedly, glassy-eyed, "Henken died and all I could do was watch."

"If we can't stop those who killed Henken and Katsu, if we can't end this war soon, then space will be an impossible place to survive!" he says, recklessly opening his visor to the hard vacuum of space. Emma is roughly jolted back to her senses, immediately closing Camille's visor. The pair head back toward the *Ahgama*, where the Mk-II will be repaired.

As the *Ahgama*'s bridge crew discovers the location of the Gwanban, the order is given to send Char the Hyaku-Shiki's megabazooka launcher. Char, together with Camille, flies off to confront the Axcis forces.

Haman launches in the Qubeley along with the *Gwanban*'s full complement of one hundred Gaza C suits. Their target: the *Jupitoris*. Shortly after launching, Haman and the *Gwanban* forces encounter The "O" and the Pallas Athene. Haman flies ahead to deal with the two enemy suits alone.

Reccoa also separates herself to face the enemy alone, soon squaring off against Haman. Scirocco turns to battle the multitude of Gaza C suits. Before the battle begins, the beam from the megabazooka launcher tears through space, destroying all the remaining Gaza C suits.

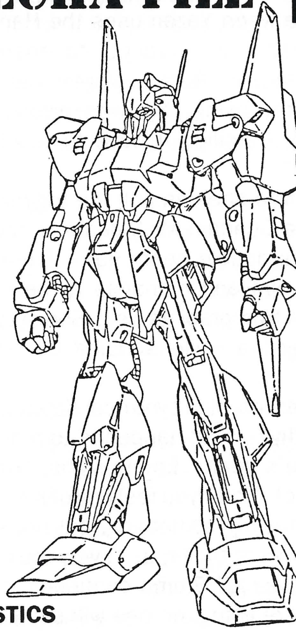
Camille flies after The "O" but is intercepted by the Pallas Athene. As Camille and Reccoa grapple, they are strafed by Yazan's Hambrabi. Yazan, as usual, is willing to destroy Zeta at any cost.

Elsewhere, Haman launches the Qubeley's funnels to attack Char. The ensuing barrage destroys the megabazooka launcher but the Hyaku-Shiki manages to escape unscathed. Spying The "O", Char goes after Scirocco.

"You can never defeat The "O" with that mobile suit," laughs Scirocco.

Camille seeks cover for the Zeta in a small cluster of asteroids while Reccoa showers the area with beam fire. She and Yazan agree to join forces and destroy the Zeta together.

## MECHA FILE



**STATISTICS**

**Height** 18.5 m

**Dry Mass** 31.5 t

**Full Mass** 54.5 t

**Mass Ratio** 1.44

**Power Output** 18.50

**Thrust** 74 t

**Sensor Range** 11,200 m

**Armor** Gundarium Gamma

**WEAPONRY**

2.8 mw Beam Rifle

.4 mw Beam Saber x 2

Krey Bazooka

60 mm Vulcan x 2

**MSN-00100**

The Hyaku-Shiki is an Anaheim Electronics mobile suit specifically designed for Char Aznable. It is based on combined elements from the Gundam Mk-II and the Rick Dias.

The Hyaku-Shiki's design emphasis is placed on maneuverability. The suit is lightly armored for increased mobility, the backpack built with verniers at the end of the binders for maximum torque. With the multi-positionable binders, thrust can be applied in many directions. A maneuverable design, combined with Char's phenomenal piloting ability, makes excessive armor plating on the Hyaku-Shiki unnecessary.

The Hyaku-Shiki's beam rifle is based on the Rick Dias' beam pistol design; the output is higher but the clip design is almost identical. Both of these similar but different mobile suits use the same kind of beam saber and Krey bazooka.

Camille continues to seethe with rage over Reccoa's actions and is caught by surprise when Yazan uses the Hambrabi's electrified "sea serpent" to ensnare the Zeta Gundam. Reccoa targets the immobilized Zeta, saying, "You were always just too trusting, Camille. I have to teach you a lesson."

Before she can pull the trigger, a shot from the Gundam Mk-II destroys the Pallas Athene's double beam gun. Emma takes careful aim and manages to free Camille from the Hambrabi as well. She prepares to duel Reccoa while sending Camille after Yazan.

"Reccoa, didn't you hear Katsu's voice?"

"Why? What happened to him?"

"He's dead," Emma sighs, "Henken's dead too! Didn't you feel any of it?" Reccoa recalls feeling something, but not knowing what it was at the time. "Everyone mourned their passing," Emma continues, "but the way you're going, no one will shed a tear if you die! Is that what you want?"

"I don't need anybody!" Reccoa shouts. "It's the path I chose." She fires a blast that destroys the Mk-II's flying platform, forcing Emma to take off. Unfortunately, since the Mk-II's backpack is only half repaired, she can't outrun the Pallas Athene.

"I sided with Scirocco because he treats me as a woman and not as a soldier," Reccoa explains, "and that's why I fight for him!" As she closes in on Emma she shouts, "I don't need the emotions by which the rest of you rule your lives!"

Camille pleads with them to stop as the two suits draw their beam sabers and impale each other.

"I understand now," Reccoa murmurs to Emma. "All men do is fight and use women as tools." A section of the Pallas Athene's chest explodes, separating the two suits. Emma exits the Mk-II to see if Reccoa, whose mobile suit is still mainly intact, is all right.

Two beams targeted for the Zeta Gundam miss, striking the Pallas Athene and destroying the remnants of Reccoa. The resulting explosion sends shrapnel flying in all directions; one piece catches Emma in her midsection and sends her reeling.

"There's nowhere to run, Zeta!" Yazan laughs.

"Somebody just died!" Camille screams in outrage. "Many lives have been lost today!"

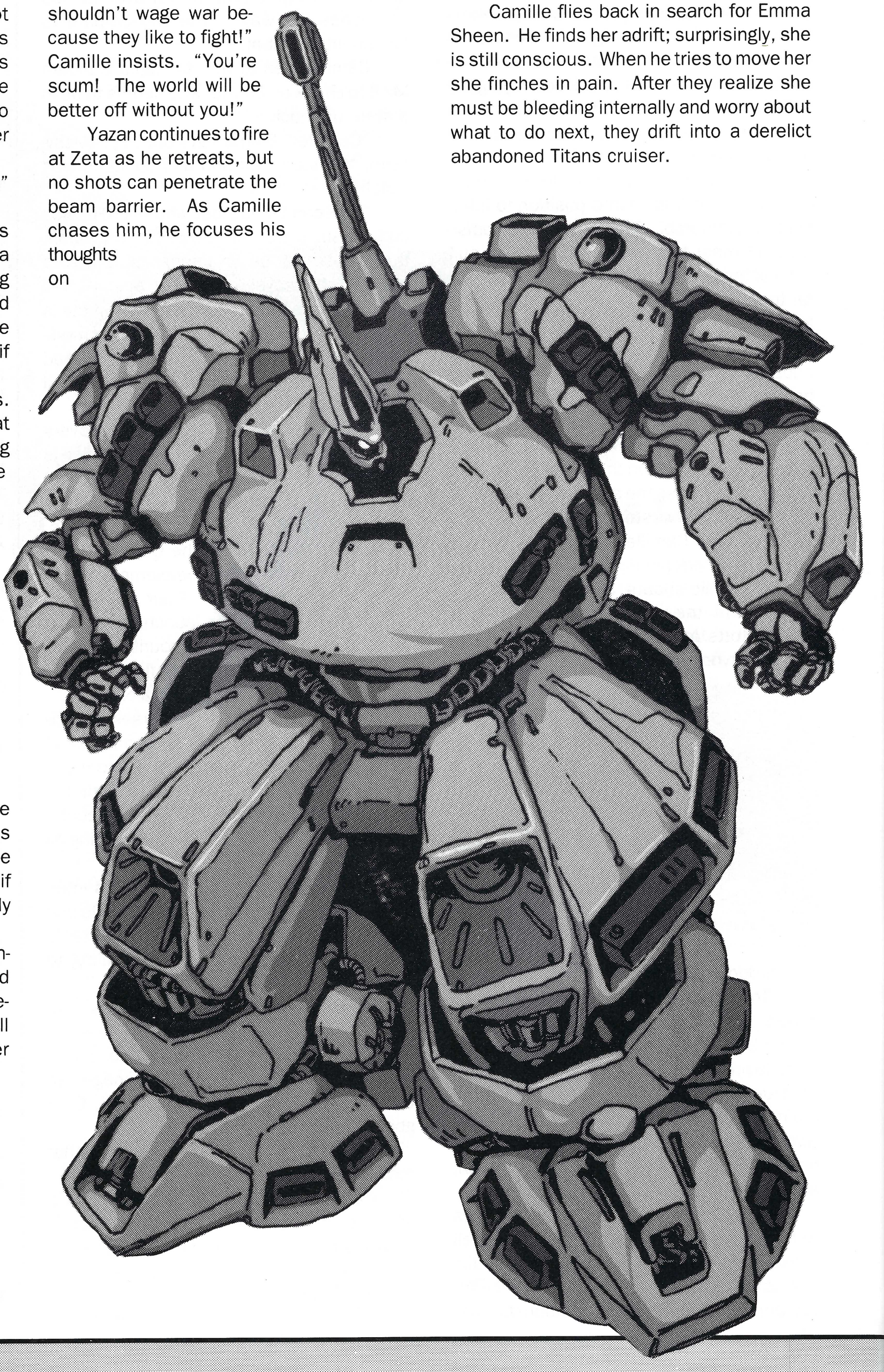
"So? You'll soon be going to join them!"

"This isn't a game!" Camille shouts as the Zeta begins to glow. The Hambrabi's shots simply bounce off. The bio-sensor system, fueled by Camille's range, constructs a beam barrier around Zeta.

"Life is power. It's wrong for it to be wasted so casually!" Camille says. The Hambrabi turns to escape, but Camille pursues him with a beam saber ready. "People shouldn't wage war because they like to fight!" Camille insists. "You're scum! The world will be better off without you!"

Yazan continues to fire at Zeta as he retreats, but no shots can penetrate the beam barrier. As Camille chases him, he focuses his thoughts on the beam saber and its power output increases. After substantially increasing the beam's power and size, Zeta swings at the Hambrabi far out of melee range. The beam reaches out and effortlessly cleaves through the suit. The cockpit escape pod ejects before the tremendous explosion, but Camille fails to notice.

Camille flies back in search for Emma Sheen. He finds her adrift; surprisingly, she is still conscious. When he tries to move her she finches in pain. After they realize she must be bleeding internally and worry about what to do next, they drift into a derelict abandoned Titans cruiser.



# 50

## Run for Space

As the battle rages around them, Camille and Emma drift closer toward the fringe of the battlefield and the colony laser. Emma comments on how quiet things seem. “When things settle down outside, I'll take you back to the *Ahgama*,” Camille reassures her.

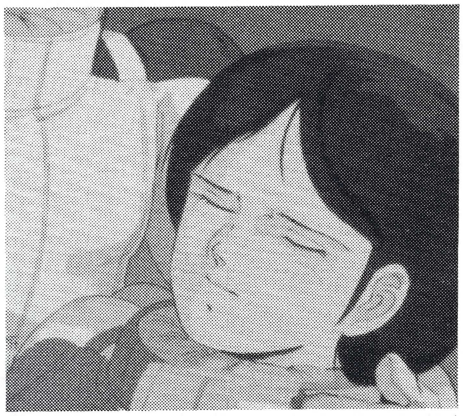
“Camille,” she begins, “take my life, drain my life, and win.”

After a pause, she continues. “I've seen it. I've seen the Zeta Gundam take the wills of other people to use for its own strength. You can do it and finish this fight!”

“I understand,” Camille says.

“There are many people watching over you,” she says, struggling. “You're not alone.” Camille tries to reassure her he will end the fight. “There's no need to feel lonely,” she whispers as her life fades. As the tears trickle down Camille's face, he mournfully cries out her name. Elsewhere, Fa feels his pain and begins to search for him.

Bright plans to use the colony laser to destroy the Titans fleet as soon as their ships are closely grouped. Having contrary plans, Scirocco pilots The “O” into the mouth of the cannon to destroy as many of the gigantic laser projectors as possible. Char pursues Scirocco into Gripps 2 in an effort to stop him. Amused by the potential of the situation, Haman follows as well.



“Come here to die, Char?” Scirocco taunts as The “O” slams into the Hyaku-Shiki, sending Char out of control. Haman seizes the opportunity to slice off the Hyaku-Shiki's beam rifle arm, and offers Char the chance to live if he will serve under her. The intensity of Scirocco's attacks, however, give Char no time to answer. Char is occupied with piloting the Hyaku-Shiki deeper into the colony, in a desperate attempt to escape.

Camille leaves Emma's lifeless body in the ship as he prepares to return to the battle. He salutes her as he departs.

Haman sees that Char has abandoned his mobile suit and continues forward to chase him on foot. Scirocco is intrigued by her resolve and follows to see the conclusion of the chase.

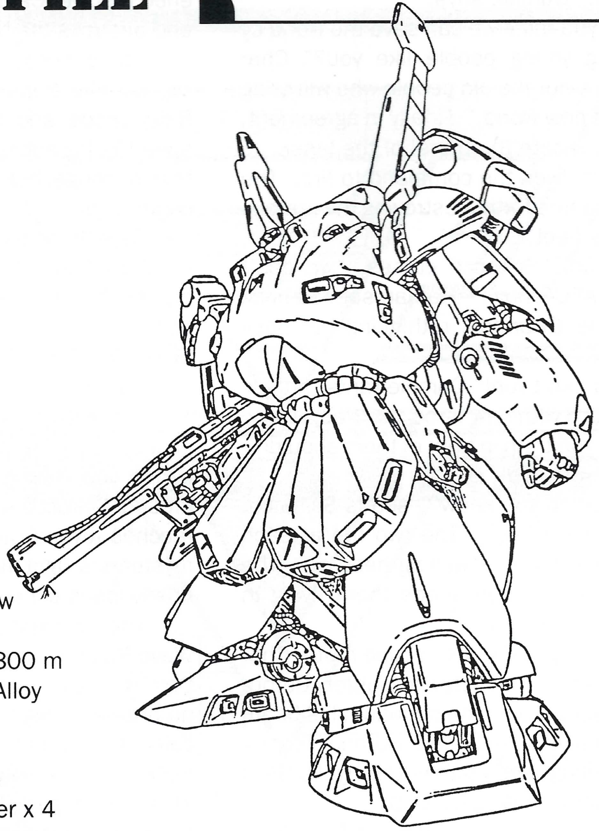
The *Ahgama* sustains damage while trying to lure the Titans fleet into the colony laser's blast zone.

In the civilian section of the colony, Char wanders onto the stage in a theater. Haman gets the drop on him and forces him to abandon his gun. “You're some actor, Char,” she laughs, “but if we can't make a deal, then this is your grave.”

“There is another player still unaccounted for,” Char says as Haman turns to see Scirocco watching from the side aisle.

“I guess acting is *your* department,

## MECHA FILE



**PMX-003**

**STATISTICS**
**Height** 24.8 m
**Dry Mass** 57.3 t
**Full Mass** 86.3 t
**Mass Ratio** 1.36
**Generator** 1,840 kw
**Thruster** 135.4 t
**Sensor Range** 11,300 m
**Armor** Gundarium Alloy

**WEAPONRY**
2.6 mw Beam Rifle
.34 mw Beam Saber x 4

The “O” is the final mobile suit owned, built, and piloted by Paptimus Scirocco. “Survival” has always been the prime concern of this suit's design.

The “O” is one of the most heavily armored mobile suits ever built in the Gundam world. It is also one of the most maneuverable, utilizing more control verniers than is standard.

Scirocco first made certain that The “O” would be nearly impossible to hit, and then as an extra bonus, endowed the suit with enough armor to withstand just about any damage a mobile suit could inflict (for example, armor tough enough to withstand a direct hit from the Qubeley's funnels without ill effects while other, lesser suits became crippled).

As its main weapon, The “O” carries a very large (if under powered) beam rifle. For melee combat, it has four small beam sabers. Theoretically, all these weapons can be used simultaneously. Also, especially for melee combat, The “O” has two small arms hidden behind the front hip plating.

In addition, The “O” is equipped with the bio-sensor system. This allows Scirocco to deal with psychommu mobile suits, mobile armors, bio-soldiers and other newtypes with greater ease.

Even with its extremely basic weapon layout, in the hands of an expert, The “O” is a formidable opponent.

Scirocco," smirks Haman.

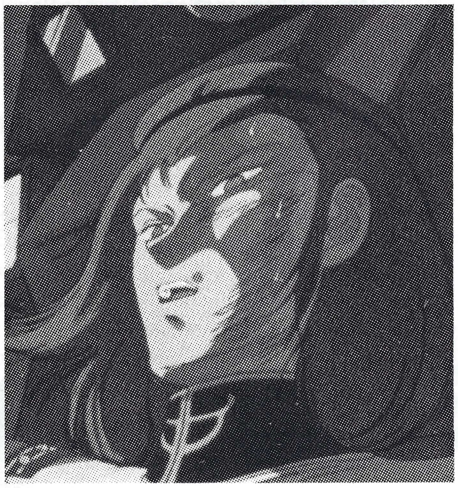
"Is that how you see me?" Scirocco asks. "Still, I'm calmer than Char is right now. You want the world for your own, don't you Char?"

"Scirocco's right, Char," Haman adds. "You can achieve your goal by helping me restore the Zabi family to power. If you work with me, I'll grant you your life." She turns her gun toward Scirocco.

"I don't want the world to go in a bad direction," Char explains.

"What do you hope to accomplish by defeating both the Zabis and the Titans?" she asks.

"The full emergence of newtypes will change people. I wait for that day."



"If you don't join me, you'll die, and then the Zabi family will show people the way."

"Don't you realize you'll be making the same mistake the Zabis made before?"

"People who can't accept what's happening to the world should be exterminated," Haman says.

"You're wrong!" Camille shouts, interrupting the scene with a single shot. "Those who try to stop progress should be eliminated, but it isn't necessary for the masses who don't understand the situation to die!" Camille's newtype aura glows around him.

"You may be able to sway other minds with your raw emotions," Scirocco sneers, "but it won't work on us."

"What good is it to make a world where people's emotions are ignored?" Camille demands.

"What do the people with no will of their own accomplish?" Scirocco asks. "Only a genius can change the world." The argument continues until Fa enters the room shooting.

Everyone uses the diversion to sneak out and return to their mobile suits. As the five fly through the colony laser's barrel, each realizes that it will soon fire. Char tells Camille and Fa to ignore their enemies and concentrate upon their escape.

"Go ahead of me," Camille urges as he turns to face The "O". "I'm going to finish this here." The colony laser is ready to fire, but Bright sees the mobile suits dogfighting in front of the barrel and delays the firing order, even though some Titans ships may move out of the blast zone.

Char orders Fa back to the *Ahgama* while he goes to aid Camille. The *Ahgama* suffers heavy damage from the Titans fleet. The bridge crew protests that all their targets will escape if they don't fire soon. Bright orders the crew to hold their fire until Camille and the rest escape.

"Once the colony laser is armed, if it's not fired, it'll explode," Scirocco thinks to himself as he takes cover behind the derelict ship floating near the laser.

Zeta and Fa's Methuss exchange fire with the Qubeley. Haman retreats when Char returns to harass her. Char gives the order to Camille and Fa to leave the area.

"The people who died in this war went to battle because they thought they could help the world," Camille says.

"Do you think we can save the world by sacrificing young people like you?" Char asks. "It's not the old people who will bring about the new world." Finally in agreement, the three vacate the barrel of the laser.

Bright gives the command to fire. The beam screams forth, destroying the remaining Titans fleet.

"Damn!" Scirocco curses, "we can't beat the AEUG now." Haman speeds back toward the *Gwanban*, rethinking her position.

"You can't run!" Camille rants, attacking Scirocco with new ferocity. "People who can't see the truth in front of them shouldn't be allowed to live!"

"What do you know?" scoffs Scirocco. "You're just a boy." The two fire at each other, their beams clashing head on. The resulting shockwave sends them flying in opposite directions.

Guessing Haman's escape route, Char ambushes her in an asteroid cluster. Before he can capitalize on the situation, his beam rifle runs out of ammunition. Haman presses her advantage and chases the Hyaku-Shiki into yet another derelict ship.

Haman uses the Qubeley's funnels to shear off the Hyaku-Shiki's remaining limbs. The skirmish further damages the ship's engine core, resulting in detonation. The Hyaku-Shiki is trapped between two bulkhead sections, whereas the Qubeley is blown free of the explosion. Viewing the conflagration, Haman sighs with regret and Char's demise. The potential alliance with him is now lost forever.

Camille and Scirocco continue their dogfight, darting around the *Jupitoris*. "You just watch from the sidelines playing with people's emotions!" Camille accuses. "I'll give my life to see you dead!" As their duel intensifies, Camille begins to hear advice from the voices of people from his past. Heartened he shouts, "I give my body to all in order to defeat you!"

Camille views images of past acquaintances around him. Four, Rosamia, Emma, Katsu, even Sara, Reccoa, and Lyla Mira Lyla appear in his mind to urge him on to victory.

Scirocco watches in amazement as he can see the Zeta Gundam drawing power from unseen outside sources. "Does he have some weapon that I don't know about?"

"You can't begin to understand the power that drives me!" Camille says.

"You can't beat mobile suits with raw emotion!" Scirocco insists. The voices of Four and Rosamia assure Camille that the Zeta Gundam is capable of harnessing all the recently acquired power. With strengthened resolve, Camille moves Zeta in closer and destroys the beam rifle of The "O".

As Scirocco retreats toward the *Jupitoris*, Camille transforms the Zeta to Wave Rider mode and loops back, building up speed for his approach. Nervously, Scirocco tries to dodge, but The "O" won't respond to commands.

Camille screams hoarsely as he rams the Wave Rider straight into The "O"'s cockpit hatch. The nose of the Wave Rider penetrates The "O"'s dense armor, effectively impaling Scirocco.

"Got him!" Camille yells.

With his dying breath, Paptimus Scirocco gasps, "Camille Vidan, I may die, but I'm taking you with me!" The newtype glow around Scirocco's body flares to life and reaches toward Camille. Camille sees the mysterious light flowing toward him, then briefly loses consciousness.

The "O" explodes in a blaze of fury. The Wave Rider is thrown clear. Fa flies over to Camille and becomes worried when there is no answer. Desperately, she continues to call until Camille begins to speak nonsensically. She realizes that his mind suffered severe damage during his duel with Scirocco and takes him back to the *Ahgama*. The ship heads off for a Side 1 space colony.

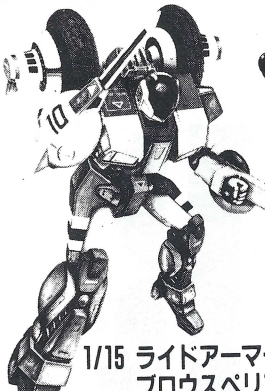
As the victors depart the battlefield, the limbless, lifeless remains of the Hyaku-Shiki drifts by. The cockpit hatch is open.

*—Fin*

緊急限定発売決定!!

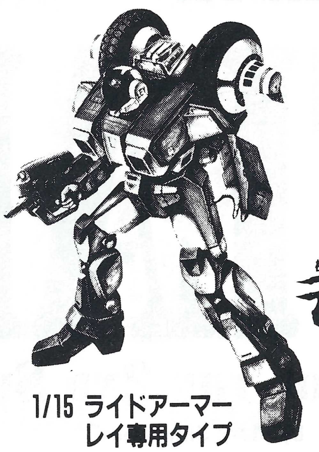
SF
SAN FRANCISCO
SCIENCE FICTION

*The Garage Kit Network*
616 Clement Street • San Francisco, CA 94118
415.751.7380 • Fax 415.751.4159
Open 7 days
Monday - Thursday .......................... 10am - 6pm
Friday - Saturday .......................... 10am - 7pm
Sunday .......................... 11am - 5pm



1/15 ライドアーマー
ブロウスペリア

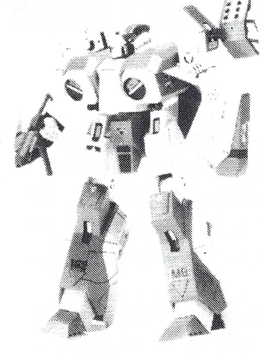
1/15
ライドアーマー
バートレイ

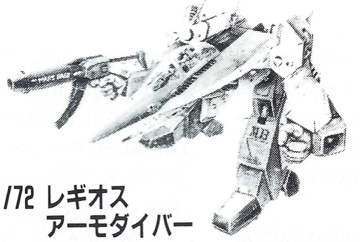


1/15 ライドアーマー
レイ専用タイプ

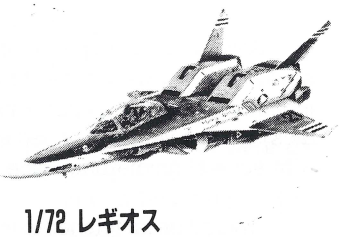
機甲創世記
モスピーダ
MOSPEADA

©タツノコプロ・
アートミック





1/72 レギオス
アーモダイバー



1/72 レギオス
アーモファイター

1/72 レギオス・アーモソルジャー

All Plastic Models
20% Off until July 15th
HORIZON GARAGE KITS
Robocop - 16.99 12"
ED - 209 - 25.99 12"

EMERGENCY REISSUE: MOSPEADA
Limited Edition!
Limited Quantity.
We accept all major credit cards.

LASER
PERCEPTIONS

ORO
CREAM LEMON
AUSICAA MACROSS
OKU HIGH SPEED JECY
FIVE STAR STORIES ELVIS
BORGMAN LAST BATTLE GOKUU
PROJECT A-KO 4 EARTHIAN
VENUS WARS DIRTY PAIR
BUBBLEGUM CRISIS 7
LUPIN III URUSEI YATSURA
DANGAIOH 3 UROTSUKIDOJI MOVIE
MATT KIKI'S DELIVERY BAOH
MIDNIGHT EYE GO
ZILLION NEIL
CITYHU

AV SOFT
LARGEST STOCK OF ANIME
LDs & CDs OUTSIDE OF JAPAN
FAST & RELIABLE MAIL ORDER
ALL DOMESTIC RELEASES

AV HARD
PIONEER LASER & KARAOKE
SONY LASER & PRO XBR
MONSTER CABLE

We stock everything, including:
the GOOD, the BAD, & the BISHONEN!

LASER PERCEPTIONS ▪ 3300 JUDAH ST ▪ SAN FRANCISCO ▪ CA ▪ 94122
M-SAT 11-9 ▪ SUN 11-7 ▪ (415) 753-2016 ▪ FAX (415) 564-3821

# MOBILE POLICE

# PATLABOR

## THE CHRONICLES OF THE 2ND SPECIAL VEHICLE DIVISION

by Mark Simmons

## Introduction

"Attack! of PATLABOR," *Newtype* trumpeted. Even for an animation magazine that forecasts trends as accurately as *Newtype*, the headline of their September, 1988 *Mobile Police Patlabor* feature article was uncommonly succinct.

*Mobile Police Patlabor* is a campaign that has been mounted on all media fronts: manga, original animation video (OAV), theatrical release and finally, network television.

*Patlabor* began as a pet project of manga writer Masami Yuuki seven years ago and was developed as an OAV in April, 1988 by a dedicated cadre of professionals known collectively as Headgear: director Mamoru Oshii (*Urusei Yatsura 2: Beautiful Dreamer*, *Angel's Egg*); writer Kazumari Ito (*Creamy Mami*, *Maison Ikkoku*); character designer Akemi Takeda (*Creamy Mami*, *Capricious Orange Road*), who is also Ito's wife; mecha designer Yutaka Izubuchi (*Char's Counterattack*, *Aura Battler Dunbine*); and of course, Masami Yuuki (*Assemble Insert*).

Because he's a big animation fan, Yuuki says, he's always wanted to be within the industry, and doing *aniparo* (animation parodies) for nine years has sparked friendships with several animators, voice actors, directors, editors and writers.

Would it be far-fetched to imagine friends in advertising as well? The first volume of the OAV series sold approximately 50,000 units; the first *Mobile Police Patlabor* manga volume, originally published beginning early 1988 in *Shonen Sunday*, sold 300,000 copies.

Other aspects of the *Patlabor* merchandising effort have been similarly well-executed. For recruiting purposes, the *Mobile Police Patlabor* fan club made an appearance at a recent Tokyo modeling convention dressed to the hilt in smart 2nd Special Vehicle Division uniforms (reportedly for sale elsewhere in the convention). Moviegoers who purchased advance tickets for the theatrical release were given free CD singles with their tickets; this is known as creating a market. Kaiyodo, a small model manufacturer, released a line of models that was so successful industry juggernaut Bandai expanded it to mass-production status. Of course, the usual line of *Patlabor*-decorated school supplies, dinnerware and posters was also released.

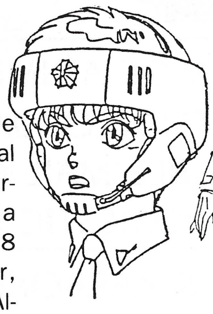
Meanwhile, *Newtype* was steadily feeding the propaganda mill, enthusiastically soliciting reader ideas for new mecha, characters, story lines and products that a staunch *Patlabor* supporter might perhaps care to purchase (grand prize story line ideas included remakes of Touchstone's *Three Men and a Baby* and Toho's *Godzilla vs. Biolante*; merchandise ideas included a talking "Ota-kun" doll that curses, complains, and screams, "Let me shoot something! Let me shoot something!"). *Patlabor* character and obligatory cute girl Noa did her part for the cause by appearing in a morale-boosting commercial for high-grade audio tape.

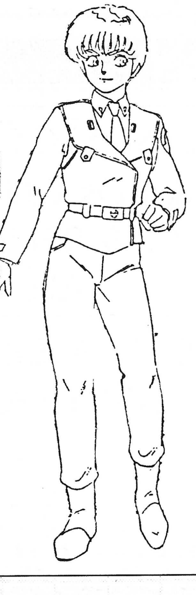
Casualties so far have been few, and the war must be looking pretty damn good from where Yuuki's sitting.

—*Trish Ledoux*

## DUTY ROSTER

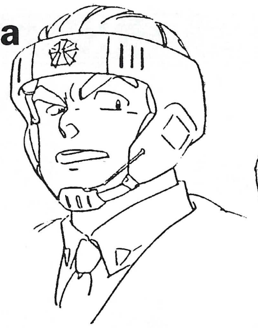
### Noa Izumi

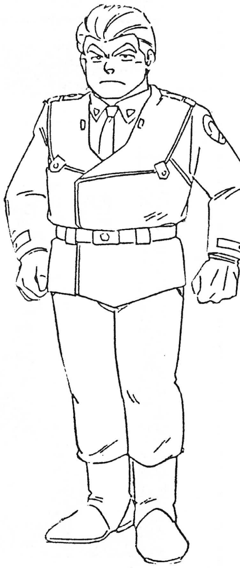




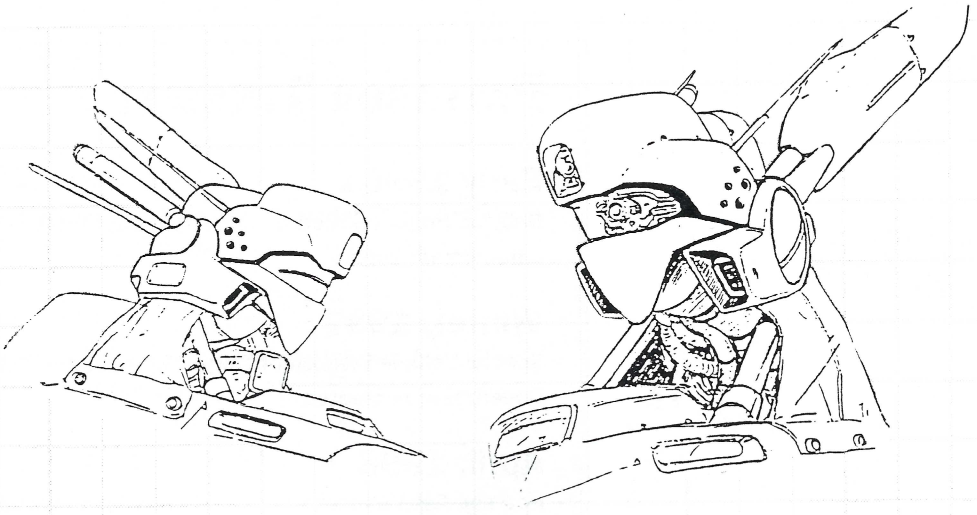
This young girl is the pilot (or, in 2nd Special Vehicle Division parlance, "forward") of a brand-new Model 98 Ingram patrol labor, which she names "Alphonse" after her family dog. A new recruit to the police force, Noa quickly becomes attached to her "*pato-chan*" and is notably reluctant to risk any damage to it. She lives in Hokkaido with her father, who disapproves of her avocation.

### Asuma Shinohara





Field commander ("backup") of Noa and her Ingram. He is also the son of the president of Shinohara Heavy Industries, a major labor-manufacturing corporation. Asuma does not get along well with his father, who had him assigned to Section 2 primarily out of spite. Asuma was named in honor of Gunma prefecture, ancestral home of the Shinohara family. He currently lives in Tokyo. Asuma is not particularly fond of police work and harbors a deep distrust of the military.



# ABOUT THE PATLABOR WORLD

By the early 1990s, the greenhouse effect (global heating due to a buildup of carbon dioxide in the atmosphere) was beginning to produce dramatic effects upon the environment. As temperatures rose, the polar ice caps began to melt and sea levels around the world began to creep higher.

Many major cities along coasts or bays were threatened by this gradual flooding. One such city was Tokyo, where a major—and controversial—construction project was initiated. Taking their cue from a similar project attempted in San Francisco, the Tokyo planners of the "Babylon Project" began building a system of embarkments and dams to hold back the swelling waters of Tokyo Bay, which would then be sealed off from the ocean and drained, transforming the area into real estate.

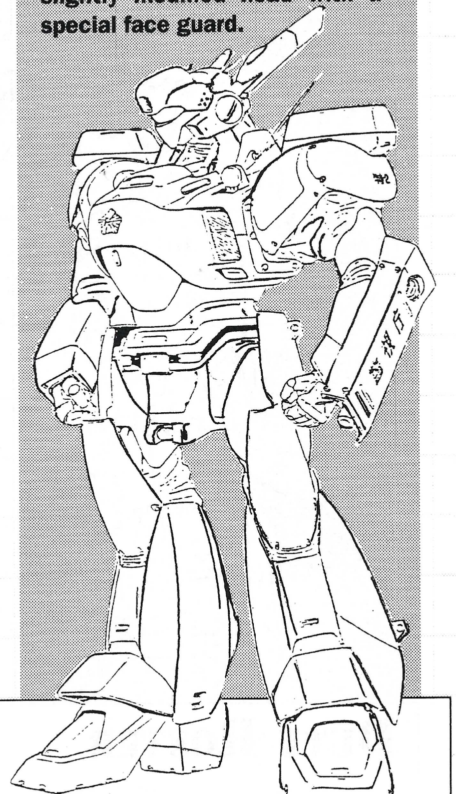
So that construction workers could carry out the requisite large-scale work quickly and efficiently, new vehicles called "labors" were developed. Effectively an oversized exoskeleton, a labor enables a worker to carry loads of several tons, ideal for the giant embarkments called for by the Babylon Project. Soon, labors became a common feature of the streets of Tokyo and other major cities.

With the easy availability of labors, however, entirely new problems were created. Drunken or unruly workers, criminals and even terrorists could now wreak havoc with what was originally designed as a construction tool.

By 1997, the Tokyo Metropolitan Police Department decided that in order to maintain order, they had to develop their own labor technology, machines that came to be known as patrol labors, or "patlabors." Thus was formed the Mobile Police, an elite corps of officers specializing in labor crimes. *Mobile Police Patlabor* is the story of the 2nd Special Vehicle Division (SVD), Section 2 . . . or if you prefer, a girl and her patlabor.

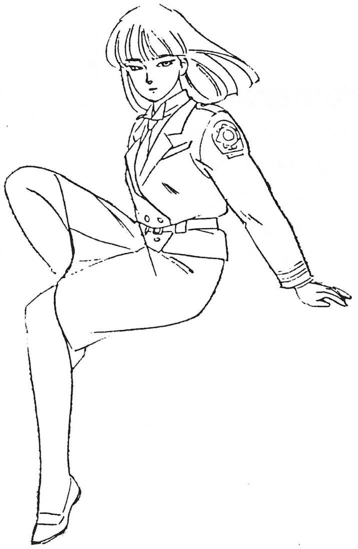
## Model 98 AV (Advanced Vehicle) "Ingram"

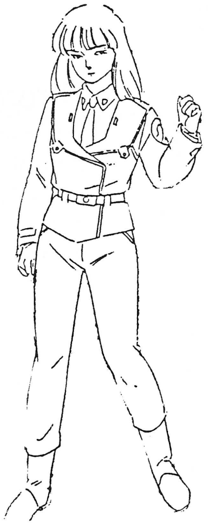
**A lightweight, high-performance patlabor, the most maneuverable labor currently in use. It is armed with a 37 mm revolver (stored in a compartment in the right leg) and a hydraulic extension system in its right arm, enabling it to draw its firearm from any position. The Ingram also carries an electrified "stun-stick." Ingram No. 2, used by Isao Ota, has a slightly modified head with a special face guard.**

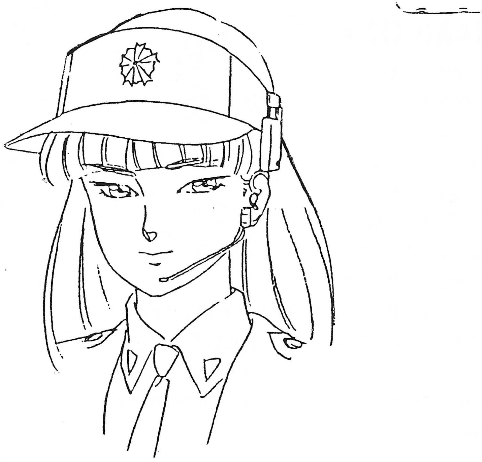


## Kanuka Clancy

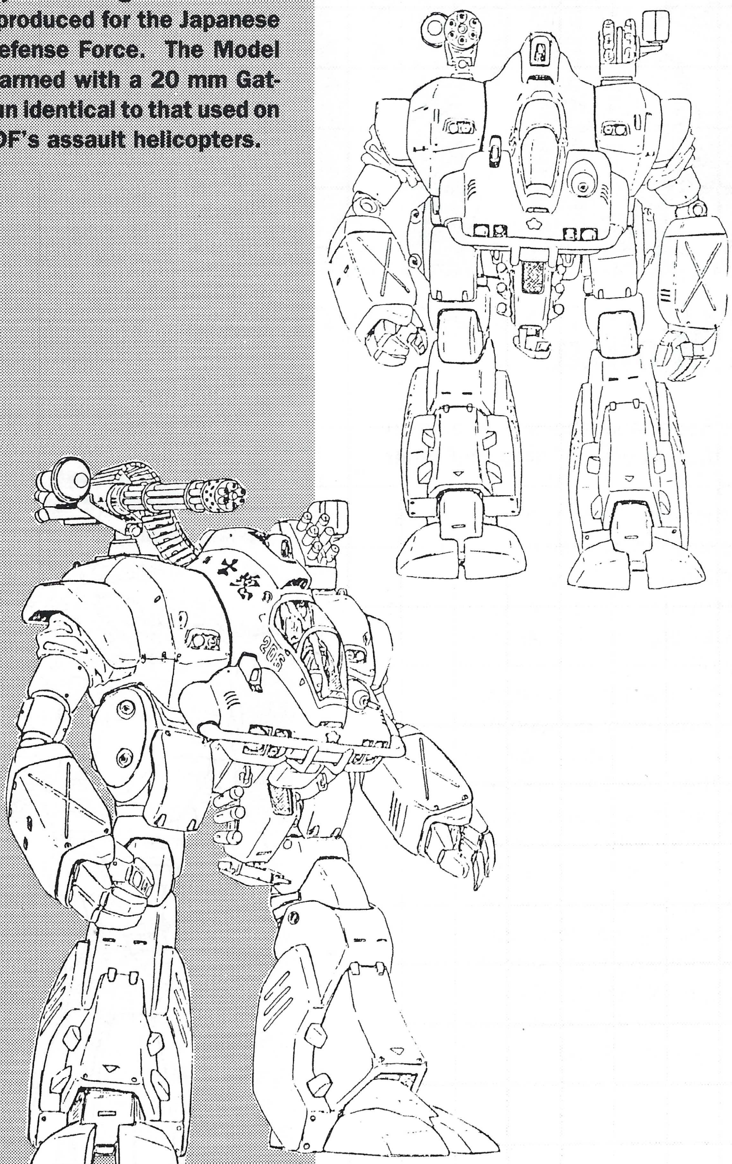
Chief of the New York City police department's investigative division. Kanuka is the perfect police officer—intelligent, resourceful, and a crack shot. After joining Section 2, Kanuka becomes something of a rival to Noa. Kanuka's family are third-generation Japanese from Oahu, Hawaii.







**Model 97**
Heavily armored ground-combat labor produced for the Japanese Self-Defense Force. The Model 97 is armed with a 20 mm Gatling gun identical to that used on the SDF's assault helicopters.



## PATLABOR TIMELINE

### Early 1990s
Babylon Project initiated. Construction of Tokyo Bay embarkment begins

### Winter, 1997
Special Vehicle Division of Tokyo Metropolitan Police Department is created

### April, 1998
Noa and Asuma meet their new teammates; Section 2 is formed (OAV 2)

### May, 1998
Clancy Kanuka arrives from New York City. Terrorists attempt to disrupt a Babylon Project conference (OAV No. 2)

### June, 1998
All-Japan labor tournament held. Noa and Asuma attend; Ota and Kanuka make it to elimination round

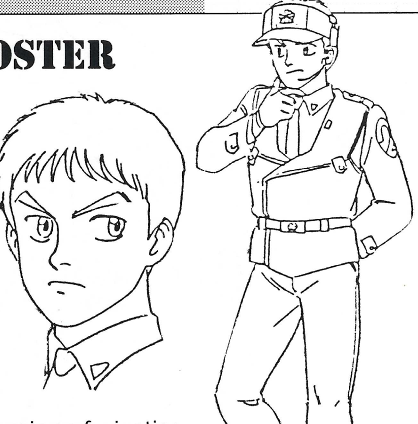
### July, 1998
Huge creature appears in Tokyo Bay; Section 2 joins naval operations in defense (OAV No. 3)

### August, 1998
Section 2 ordered to resume training at "Labor's Den" at the foot of Mt. Fuji (OAV No. 4)

### September, 1998
Kanto area hit by severe typhoon. Section 2 sent to aid rescue efforts; trouble develops and Alphonse duels a terrorist labor atop a Babylon Project embarkment

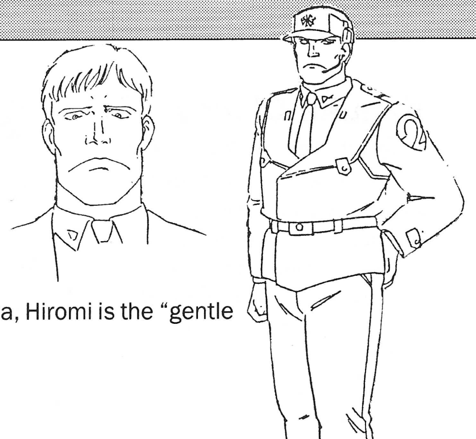
## DUTY ROSTER

### Isao Ota



Forward of the second Ingram. He is a reckless and trigger-happy fellow, motivated by a rigid code of honor and a zealous enthusiasm for justice. (This must surely be a great consolation to civilians when he lets loose with the Ingram's revolver, or with his beloved riot shotgun.)

### Hiromi Yamazaki



Fifth member of Section 2, too big to fit into most labor cockpits, a fact which sadly obliges him to assume something of a backup role. A native of Okinawa, Hiromi is the "gentle giant" of the mobile police.

### October, 1998

At the request of the Education Ministry, Section 2 helps excavate the historic ruins of Nara

### November, 1998

Noa Izumi suffers from severe toothache for duration of the entire month

### December, 1998

Members of Section 2 make a stage appearance in New Years' Eve celebration. Their timing is just right to capture a run-amok labor

### February, 1999

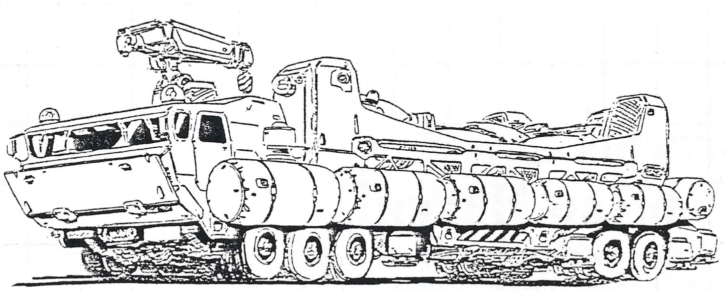
During Section 2's winter vacation, a coup d'état erupts (OAVs No. 5 and 6)

### May, 1999

During the annual International Labor Show, members of a terrorist group steal a military labor from Schaft Enterprises (OAV No. 7)

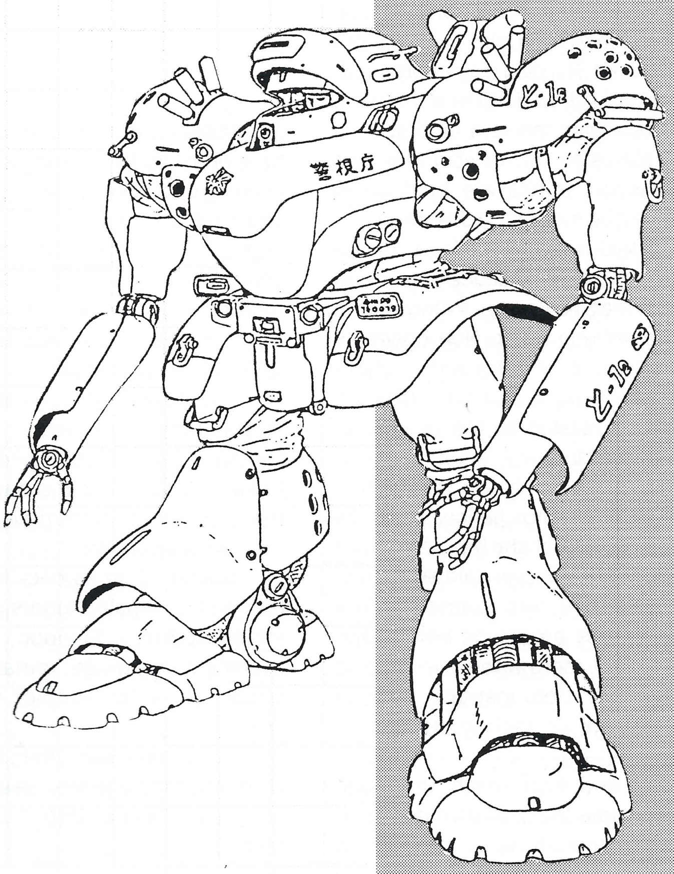
### August, 1999

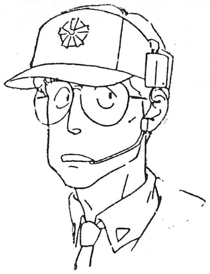
Shinohara Heavy Industries computer programmer Eiji Hoba develops the new Hyper Operating System, which is installed in the new Type-Zero patlabor (Patlabor, The Movie)

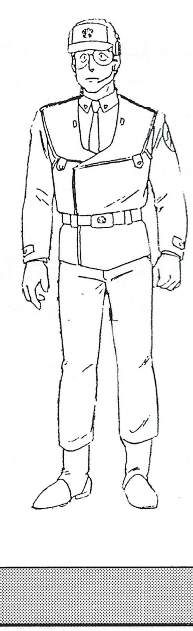


**Model 96 "Asuka"**

Older patlabor used by 2nd Special Vehicle Division, Section 1.





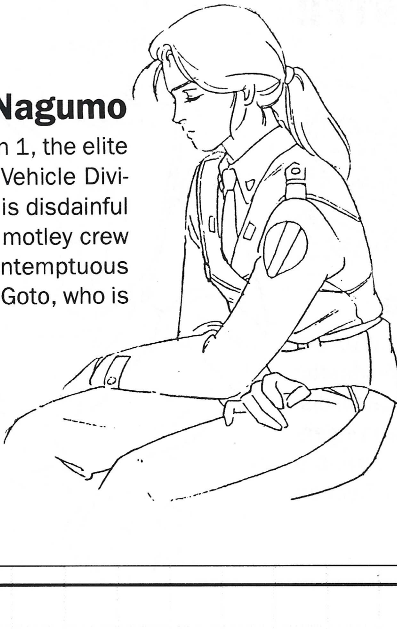


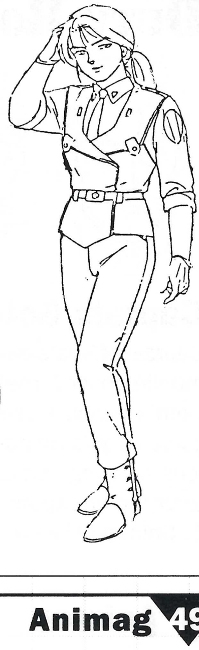
### Mikiyasu Shinshi

Ota's backup, often required to retrain his hot-headed comrade from indulging in his fondness for gunplay. Shinshi is the only married member of Section 2; his wife is very affectionate but somewhat jealous of his time.

### Shinobu Nagumo

Chief of Section 1, the elite of the Special Vehicle Division. Shinobu is disdainful of Section 2's motley crew and initially contemptuous of the lovesick Goto, who is both her professional and social inferior. Nonetheless, she is as excellent a police officer as Kanuka.





### OAV VOLUME ONE

# SECTION 2, FORWARD MARCH!

At the 2nd Special Vehicle Division headquarters located outside of Tokyo, two of Section 2's mechanics await delivery of two new patrol labors. Shigeo is ecstatic that Section 2 is finally getting some new equipment, while Sakaki reminisces about his career as a mechanic. Unfortunately, the only arrivals are the new Section 2 police officers. Goto and Shinobu watch from inside the building; Shinobu is unimpressed, feeling that her Section 1 veterans should be the ones receiving the new labors.

Goto explains to the newcomers that the labor-transport trucks are held up in heavy traffic. In the meantime they break for lunch, and while Ota begs Goto for a chance to get some shooting practice, Noa and Asuma explore the SVD garage. When Asuma points out an antique labor, Noa observes that Asuma knows a lot more about labors than about police work and then realizes that he must be related to the owners of Shinohara Heavy Industries. Asuma, embarrassed, admits that his father tricked him into enlisting in the labor police. Noa, by contrast, is so eager that she has named her patlabor before she has even laid eyes on it.

Afternoon wears into evening. The Section 2 members are killing time in the station's overnight room when they receive a rogue-labor alert. Goto instructs them to drive over and pick up their gridlocked labors.

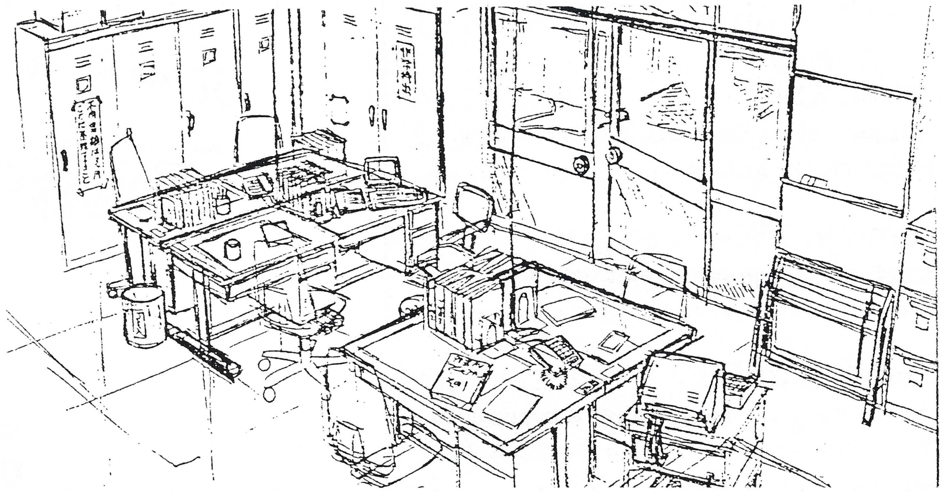
Once Ota and Noa reach their patlabors, Goto, Asuma and Shinshi move them into position. Although he is told only to shepherd the renegade labor toward Section 1's ambush, the overzealous Ota attempts to apprehend the terrorists by himself, succeeding only in losing his Ingram's head and shooting up several police cars. Asuma urges the nervous Noa to avenge their comrades, but she is no more successful than her backup, who spurs her to pursue the criminals—"Get mad! Get even! Hit him with the *fist of justice*!"

The rogue labor runs out of gas in front of the Imperial Palace. Shinobu's men surround them, but the terrorists threaten to launch a missile at the palace. Suddenly, the standoff is interrupted by Noa's battle cry, "*Rocket punch*!"

Section 2 limps back to headquarters, turning the crippled labors over to Sakaki's ministrations. Shinobu, aghast at the evening's screw-ups, remarks to Goto that Section 1 is far worthier of the new patlabors.

"You really want them?" he asks. She responds with a grave "yes."

"Well," grins Goto, "...you can't have them!"



### OAV VOLUME TWO

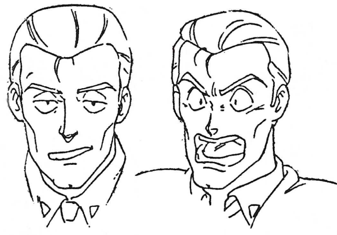
# LONG SHOT

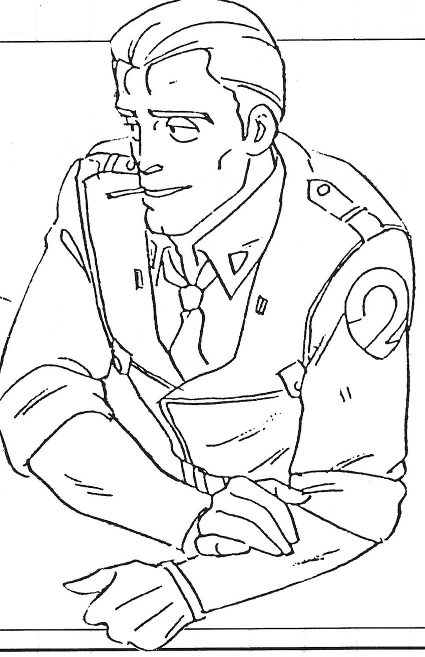
Noa is awakened from a peculiar dream to accompany Asuma to the airport. As they drive, he explains that they are to pick up Clancy Kanuka, chief of the New York City police department's investigative bureau.

Kanuka introduces herself to the members of Section 2. Apparently, an international terrorist network is trying to disrupt the upcoming Babylon Project conference. She is here to provide security for her boss, the New York police chief, and also to learn more about labors and the Babylon Project.

Soon, Kanuka and Shinobu have overseen the deployment of over 200 special police agents, and traffic checkpoints are established throughout metropolitan Tokyo. Later that day, Asuma takes a break from traffic duty and is accosted by an old woman, who insists that he move a police mobile command trailer. Asuma angrily insists in return that he can't do anything about it. As he leaves, the woman chuckles, "I warned you...no one listens to old folks anymore."

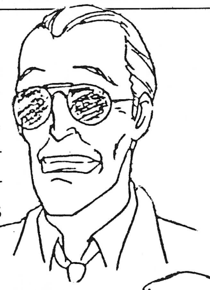
# DUTY ROSTER





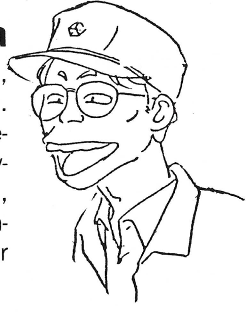
## Captain Goto

Captain of Noa's division of the mobile police. The enigmatic Goto's laid-back demeanor disguises a quick mind and ingenious cunning. Goto carries a torch for the captain of Section 1, Shinobu Nagumo.



## Seitaro Sakaki

"Mecha god" of Section 2, the laconic Sakaki is a veteran engineer with a fondness for nuts-and-bolts work.



## Shigeo "Shige" Shiba

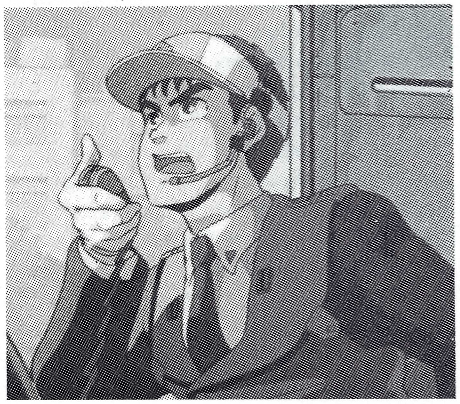
Section 2's other expert mechanic, as excitable as Sakaki is stoic. Shigeo tends to be fond of exotic devices such as his "oxygen-destroying bomb" and the riot shotgun, which took him four months to construct. Shigeo is also a master computer programmer.

Kanuka's boss arrives safely that evening while the Section 2 members spend a restless night in the overnight room. The next morning, the day of the conference, everyone is half-asleep, despite Goto's admonition that they should all look alert for the TV cameras. Asuma asks him why they can't use the mobile command center, and when Goto tells him that there is no such thing, they realize that there is a catastrophe in the making.

While Goto puts in a call to the bomb squad, Asuma and Noa race back to the park with some help from a passing blimp. They reach the fake trailer just as it reveals its missile racks. Goto tells Asuma that the bomb squad has been dispatched across the city to deal with a similar bomb. Rather than embarrass the police by canceling the conference, he instructs Asuma to defuse the bomb.

Kanuka provides advice over the radio as Asuma crawls under the trailer. Finally, he is faced with two wires—one that will defuse the bomb, and one that will trigger its explosion. Only the bomb's maker, says Kanuka, knows which is which. Asuma must take his chances.

With time ticking away, Asuma finally decides to cut the blue wire, and in the nick of time, Kanuka leans over and casually snips the red. "You did it!" she tells the petrified Asuma.



Later, Asuma declares his resignation from the mobile police, speedily retracting it when he is informed that the attractive Kanuka will be joining Section 2.

VOLUME THREE

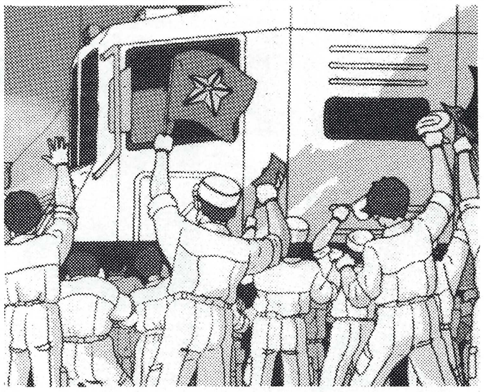
## TRAP OF 450,000,000 YEARS

One night, on a dock in Tokyo Bay, a car and its passenger seemingly vanish into the water ...

The Section 2 members are on the firing range, watching Ota tests the new 90 mm labor riot shotgun, when police detective Matsui arrives. He recounts the eerie disappearance of the car, telling how the girl was later found unconscious on the beach, and how it seems as though something physically pulled the car into the water. Matsui recruits Shigeo to remote-pilot the Nautilus, a marine exploration labor, to investigate the car's fate.

With Matsui and Sakaki watching, Shigeo first locates the car and then finds something else, a huge shape that approaches the Nautilus—abruptly, the transmission is terminated. The debris of the labor is hauled up, and soon the newspapers are screaming, "MYSTERIOUS SEA MONSTER CRUSHES LABOR WITH SINGLE BLOW!" Clancy is more skeptical, but Shigeo insists that the shape was a huge, primordial monster. The mechanic places an order for large quantities of dry ice. Meanwhile, the matter is referred to the Self-Defense Force. Shinobu prevails up on her superiors to assign Section 2 to the case as well.

While preparations for the monster-hunt begin, Asuma, Noa and Kanuka encounter a mad scientist who tells them the origin of the creature. Ten years earlier, he explains, he had proved the theory of panspermia—that life was introduced on earth by spores from



outer space—by finding a 500-million-year-old meteorite dating back to the Cambrian era with an alien spore inside. Through genetic engineering, he was able to derive all earth species from the development of the spore the, frightened by its rapid growth, he threw it into the bay. Soon, the scientists conjectures, the creature will reproduce and its offspring will take over the world.

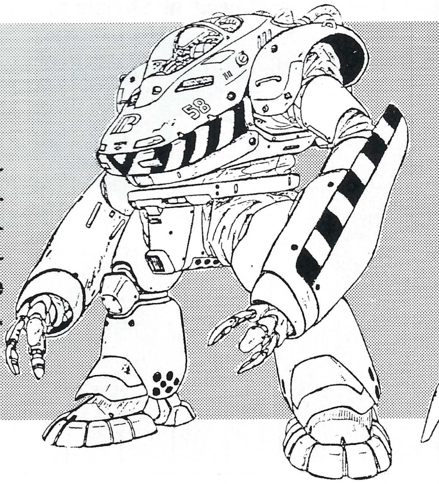
The SDF and Section 2 forces wait for the approaching monster on the shores of Tokyo Bay. When it suddenly disappears, probably into an underwater bolt-hole, the defenders try to develop a plan. After rejecting the "High-Voltage Electricity Strategy," the "Underwater Super High-Frequency Sound Wave Strategy," and the "Persuasion Through Tears Strategy," they are startled to see Shigeo appear out on the Bay. As he wields his "Oxygen-Destroying Bomb" (a glass case with dry ice in it), Shigeo is tackled by Sakaki, and the bom falls into the water, rousing the creature.

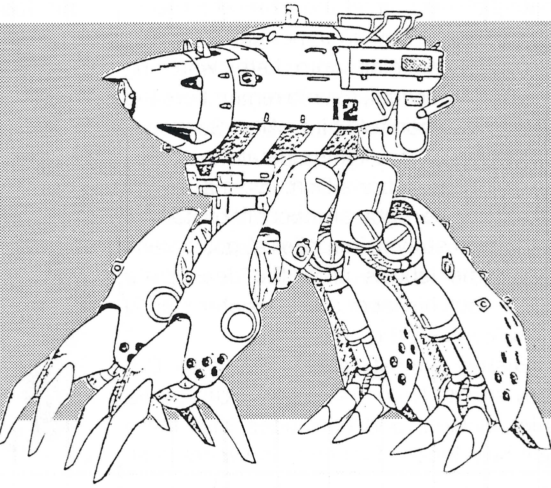
Hiromi and the monster stare at each other with mutual astonishment. Through some bizarre coincidence, the creature's face has evolved into a mirror-image of Hiromi's.

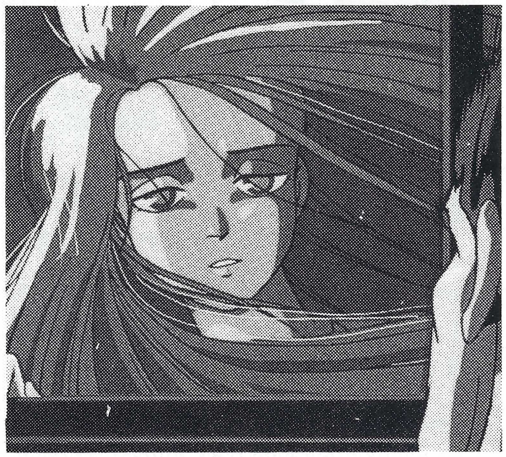
"It was a very theatrical and disappointing end to the story," recounts Asuma later. "The last we heard, a U.S. submarine saw it passing back into the depths... It was like a dream. We never even had a chance to name it."

### Other Commercial Labors

**These are typically waterproofed for underwater construction work. Others are designed for agriculture, excavation or forestry. Commercial labor technology is heavily regulated. Labors of this type include the Bulldog, Heracles 21 and Crabman Hi-Leg.**







### OAV Volume Four

## The Tragedy of "L"

It is a long, hot summer day. Ota, having reached the end of his meager supply of patience, resolves a hostage crisis with his trademark-irresponsible gunplay.

Goto is furious—"What do you think you're piloting, the Great Mazinger?"—and informs the members of Section 2 that they are being pulled off duty. The cries of "Vacation! Party!" are quickly stilled when they learn they're to return to "Labor's Den," the training camp at Mount Fuji for further training.

They arrive to find the camp virtually deserted. While Shinshi and Asuma go to spy on the women, Shinobu explains that "old man Gen" will be doing janitorial work and preparing the food during their stay. Suddenly, there is a scream; Kanuka and the others rush over to find Ota drifting in a bath of what later turns out to be . . . red paint? What seems at first to be a practical joke takes a supernatural turn when an insomniac-plagued Ota encounters the apparition of a girl begging him, "Don't shoot . . . don't shoot . . . . " The other Section 2 members come running and see more strange visions through the window.

The next day, Noa and Asuma slip away from their training exercises for drinks, meeting an old man at the store who reacts suspiciously to Asuma's mention that he's staying at the training camp. Later, watching a practice labor duel, Asuma remembers the story the old man told him. After Section 2 was graduated, the old man said, new students came to Labor's Den. During a demonstration labor fight, an innocent bystander was hit by a stray paint pellet at point-blank range. The labor's pilot, the dead girl's brother, took his labor and his sister's body and walked into the lake.

History almost repeats itself as Ota nearly shoots Noa. Asuma tells Ota of the earlier incident and concludes that there might be a lesson for him somewhere in all this. Ota insists that the labor's trigger finger moved of its own accord. Shigeo's analysis backs him up; the labor's software has been tampered with.

Asuma gathers everyone to reveal the solution to the mystery. He explains that the old man, Gen, confessed to orchestrating the hauntings with the help of the dead girl's twin sister. Asuma displays the old man's props—it seems as though the old man was trying to send a message as well as avenge a tragedy. "If labors never existed," he says, "if labors never had guns—"

Kanuka interrupts. The old man Gen is not at fault, she says, because he never existed. Furthermore, the tragedy never happened; the entire story was fabricated by their superiors. Goto, Shinobu, Shigeo and the others have all conspired to fool them in an attempt to teach them a lesson about the reckless use of guns. "I approve of the message but not the way," she says, presenting Goto's niece as her *coup de théâtre*.

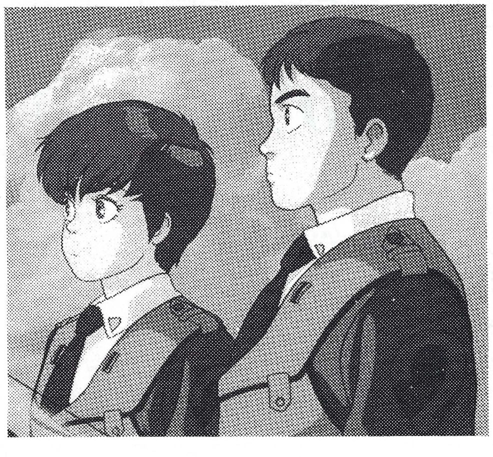
"Sorry, uncle," says the sheepish girl, "I guess I blew it." Fortunately for her, it seems as though Ota might have learned something from all this after all.

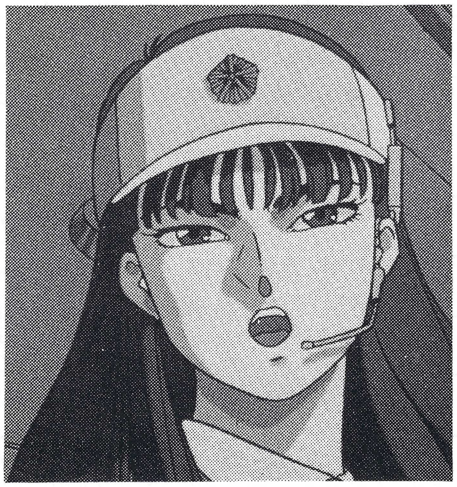
### Volume Five

## Section 2's Longest Day, Part I

The members of Section 2 are on winter break. Only Goto remains hanging around headquarters, pestering Shinobu. She tells him that Section 1 doesn't need him and that he should go home, but then relents and sends him for coffee.

Asuma, meanwhile, is visiting his father's factory. He finds that Shinohara Heavy Industries is covertly constructing labors for the Self-Defense Force "in case the protests against the Babylon Project go too far." Having had another falling-out with his father, Asuma is staying at Shinshi's. However, since Shinshi's wife wants her husband to herself during his vacation, he goes calling first on Kanuka and then, because Kanuka is going back to Hawaii to visit her grandmother, to Noa. While Asuma steels himself for the long trip to Noa's father's home in Tomakumae, Hokkaido, a convoy of tanks rolls along the railroad tracks overhead.





That evening, a police roadblock stops a military truck en route to Sendai. Finding a labor on board, the police ask to see a permit and are answered with gunfire. Asuma, waiting for Noa to pick him up, sits at a noodle stand watching the TV news reports and then notices a sinister figure seated at the counter.

Meanwhile, Goto and Shinobu find that the SVD headquarters is under surveillance. Just in case, Goto sends one Ingram back to the Shinohara factory for repairs despite Shigeo's and Sakaki's objections. While Noa and Asuma wonder how their captain is spending his vacation, Goto picks up Shinobu for a private conference. Shinobu suspects from the 20 mm shell casings at the scene that last night's renegade labor was an SDF combat labor. Goto is convinced that the military is behind these events and that it soon won't matter if their cover is blown. Shinobu, troubled, agrees to back him up.

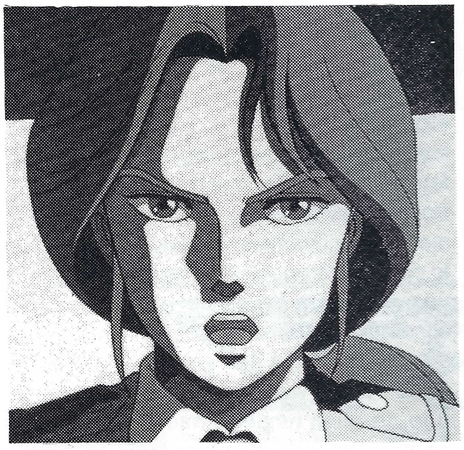
Sure enough, the coup d'état begins. Troops, tanks and Model 97 combat labors take over Tokyo. SDF troops seize the SVD headquarters but Shinobu and Section 1, forewarned, get the drop on them. The coup leader, hearing of it, mutters, "It must be Goto," while Goto muses, "You finally did it, Kai . . . just you wait. I'll hunt you down."

The members of Section 2, hearing the news, prepare to return to Tokyo. Asuma recognizes news photographs of Kai Kyoteru, the coup leader, as the man he saw at the noodle stand. He and Noa board a train for Tokyo as a blizzard sets in.

### VOLUME SIX

## SECTION 2'S LONGEST DAY, PART II

The mobile police have set up an undercover command center in a Chinese takeout restaurant. Ota and Shinshi contact Goto at the restaurant while Clancy and the mechanics brainstorm for usable labors. Sakaki recalls that there is one in a display case at the police academy. Also, Noa's Alphonse is still at the Shinohara factory. Shigeo mentions a disturbing fact—one of the soldiers who stormed the Special Vehicle Division headquarters mentioned that the military faction had a nuclear weapon.



Shinobu confers with her superiors, who confirm that the rebel military forces have a nuclear missile stolen from the U.S. army base. They instruct her to take no chances; the police are to retreat if attacked. When Shinobu refuses to retreat under any circumstances, they remind her that Kai and Goto were classmates and even go so far as to accuse Goto of being in league with the enemy. The police commander declares Shinobu a co-conspirator despite her denials and announces that both she and Goto are under arrest. Storming out, she calls Goto and complains about all the trouble he's caused.

Kanuka, Shinshi and Ota hijack the display labor while Asuma contacts Goto and tells him of his encounter with Kai. Goto ponders the connection: Kai must have a launcher for his cruise missile; how is he transporting it? Suddenly he sees a billboard for the Japan ferry boat *Safflower* that travels from Tomakumae to Sendai and from there to Tokyo. Goto, momentarily stunned, loses control of his car.

Kanuka, meanwhile, consults with an American military official and secures some assistance from the U.S. army, including a huge vulcan gun. Goto, now in a hijacked ambulance, calls police detective Matsui and finds out that Kai has commandeered two ships, the *Pacific* and the *Safflower*, both of which are now approaching Tokyo—one a dummy, the other armed with a 150-kilometer-range cruise missile. He contacts Kai, who assures him that if the government refuses his demands, or if anyone makes hostile overtures toward either of the boats, the missile will be launched at Tokyo.

Asuma tells Goto that his father has agreed to let them use Shinohara's new prototype collapsible assault labor while Ota, Shinshi and Clancy's rampage comes to an abrupt halt due to poorly timed use of the vulcan gun. Hiromi meets Goto and company on the shores of Tokyo Bay; he and the collapsible labor will be launched from a U.S. submarine's torpedo tube. As Alphonse is maneuvered into position for the attack, Goto calls his nemesis one more time and decides that the *Safflower* is the missile-carrying ship. Matsui, who is becoming edgy, wonders whether he should arrest Goto.

Abruptly, the attack begins. Hiromi is fired out of the water and lands on the deck of the *Safflower*, where he lunges for the cruise missile. Kai reaches for the firing button but an aide holds him back, allowing Noa to land and capture the coup leader.

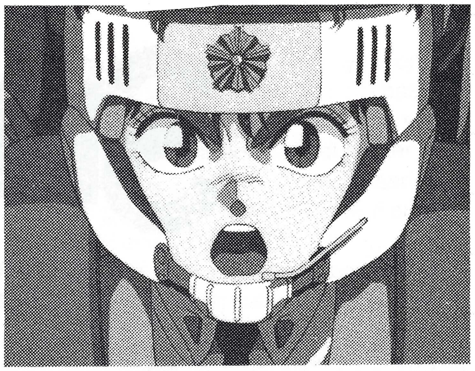
"It's over," Kai says. "It took me twenty years to prepare this . . . if I live long enough, perhaps I can try it again."

### VOLUME SEVEN

## SPECIAL VEHICLE DIVISION, GO NORTH!

After making a phone call, a man steals a truck and takes off, heading north at full speed. The previous driver complains to the police but when asked about the truck's contents, he tries to run away. It turns out that he is a member of the Earth Defense Force, a terrorist organization responsible for the theft of the truck in the first place.

The police, in pursuit, seal off all the freeway exits. Section 2 arrives and Goto persuades the police to let the truck through a roadblock, saying the cargo is very dangerous. Neither he nor Shinobu have any idea who is now driving the truck; additionally, two unknown labors are approaching through a nearby valley. The truck, meanwhile, shakes off police pursuit only to run into Section 2's roadblock. Noa sees that the driver is clearly terrified.



"Okay, I did steal it," he says, "but why such a big deal?" When the Ingrams seize the truck, the cargo extends an arm and knocks both the labors over. Ota lets off a parting shot, then crushes his labor's head on the freeway tunnel roof.

Having shaken off pursuit for the time being, the EDF member who has been in pilot's seat of the stolen Type-7 Brocken introduces himself to the truck driver. They are both unemployed seasonal workers.

"You're just like me," the EDF pilot says, "a victim of society!"

As the members of Section 2 try to assign blame for this latest debacle on anyone but themselves, the SVD commander arrives and informs them that Schaft Enterprises, the manufacturer of the stolen labor, has offered to help catch the Brocken. Goto realizes that the two previously sighted labors must be Schaft's agents, observing to Shinobu, "They claim it was here for the international labor show, but it's a military labor—they must have been smuggling it through the country."

Schaft's agents ambush the truck. The Brocken pilot, losing consciousness, tells the truck driver to take the labor and deliver it to the EDF. However, the driver doesn't get far before Noa apprehends him. When the Schaft agents, who would much rather see the evidence of their smuggling operation destroyed, attempt to take charge of the Brocken, Noa attacks them, disabling one with Alphonse's stun-stick. The second agent almost overwhelms her, but the Brocken rescues her.

"I pay my debts," the truck driver tells Noa.

Finally the truck driver arrives at his wife's hospital, his theft of the truck a desperate attempt to reach her side in time for the birth of their son. Watching the happily reunited family, Goto and Shinobu agree to let the man go free and to blame everything on the EDF pilot. Goto asks Shinobu if she'd like to see the baby. She withdraws her initial "yes" when she sees the foolish smile on Goto's face.

"Oh, well..." he sighs, as she walks away.

# STAR BLAZERS

## A CONFLICT of CULTURE

**By Arnold J. Friedman**

**In the early 1940s, the United States sunk the Japanese battleship *Yamato* as part of the price of a World War in the Pacific. Forty years later, Japan sold the ship to the United States as part of the price of a galactic war in outer space.**

In 1974, *Space Cruiser Yamato*, a 26-episode series of half-hour programs, debuted on Japanese television and earned a 40 percent share of a loyal and not entirely school-age audience.

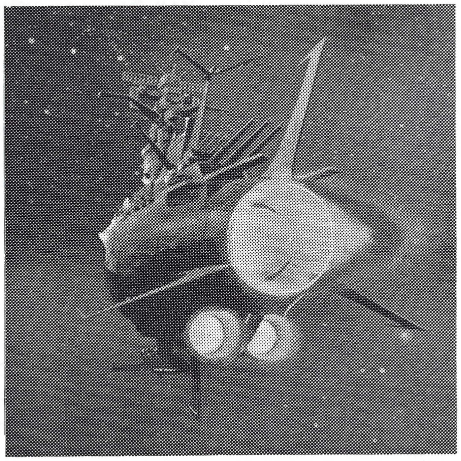
In 1977, the entire first season was compiled into a two-hour movie, the first entry in what was to become an international phenomenon. The film, *Space Cruiser Yamato*, was produced by an imaginative movie-maker named Yoshinobu Nishizaki and was one of the biggest successes of its time. In 1978, another 26 episodes of the television series followed, called *Space Cruiser Yamato 2*.

Japan's Academy Productions continued to produce successive seasons of *Yamato* television programming and released three more feature-length films. One earned the fifth highest box-office gross in Japan and ran second only to *Star Wars*, which some say it inspired (the original *Yamato* television series predates *Star Wars* by some three years). The fourth feature, *Be Forever, Yamato* " . . . dethroned *The Empire Strikes Back*," according to *Variety*, a show-business trade paper that keeps track of coups like that.

Estimates of product merchandising profits in Japan are well over US$75 million according to Japanese retail trade papers, which keep track of news like *that*.

The phenomenon of *Space Cruiser Yamato* did not go unnoticed in the United States, where bidding for television licensing and product merchandising rights outside the Orient were won by Westchester Films, Inc., part of an enterprising consortium of production/distribution companies.

The *Yamato* was renamed the *Argo* and the series was retitled *Star Blazers*. It never achieved the same sensational success as it did back home.



Although the excellence of Japanese animation has long been lauded in America, most of the full flavor of the art has really never been tasted by mass audiences here. None of the nudity and very little of the violence remains in the bowdlerized versions of television programs imported by American entrepreneurs.

The Standards and Practices divisions of U.S. television networks and stations, responding to consumer group pressure and a perception of community standards, disallows unexpurgated excursions into the adult-themed realms of Japanese animated story telling typically aimed at adolescent boys.

It's always been that way. The first Japanese animated cartoons seen by U.S. television audiences twenty years ago were immediate successes largely due to the differences not only in technique but in concept from American animation tailored to that medium. Economics had made it impractical to continue producing the kind of full animation American theatrical audiences had become accustomed to seeing in the 1940s. A new generation had grown up into a new world—a lost world where the art of animation, through neglect, had atrophied and become an endangered species.

By the late 60s, all the major American studios had scrapped their animation departments. To feed TV's enormous appetite, independent studios were grinding out up to 90 minutes of limited animation every week, almost two thirds of what Hollywood had produced within a year's time when the *Yamato* had been sunk.

The quality—and form—of these cartoons were entirely alien to that of Japanese animation, which had evolved from that country's prolific print comics industry. Comic books (or manga) began to flourish during the turn of the century in Japan, fully a decade before they caught on in the U.S., and are still an immensely popular form of entertainment there.

In Japan, the animation industry continued to thrive and pioneer new techniques as audiences went on supporting the genre. But just as Japanese animation reflects the technical skill and creative flair of its makers, so too does it respond to the historic acceptance of graphic violence.

Social and economic pressures within the nation may bring changes in this tradition. Early in the 1980s, parent and teacher groups began campaigning for less violence on television. Domestically, in Japan, violence is a boon to business, which has product tie-ins with most of the leading monsters, masks, rocket ships, weapons and whatever else a child could wear or look at.

In a land where samurai drama is still a staple entertainment format, violence and killing are as natural as, say, depictions of Indian massacres in American westerns. The difference is that—let's see, what is the difference?

Perhaps it is that these days in the U.S. there must be no "reproducible violence" on television. There will be no scenes of anyone being "blown away," for example. Scenes that appear frequently in Japanese animated programs may not be seen here at all.

Simply editing them out won't do, since that would destroy the continuity so carefully drawn and written into the programs in the first place. Scripts must be rewritten to account not only for the cuts but for the footage that replaces them.

In the case of *Star Blazers*, this footage was cut in from outtakes and scenes from the movies which were not included in the series. The idea for the American production was to refit the *Star Blazers* vehicle for duty in the U.S. television wars without changing the basic shape of the series or altering the personalities of the many characters who live and grow within its story line.

The American version was cut together according to scripts that were written from Keisuke Fujikawa and Eichi Yamamoto's original continuities. Recast, redubbed and re-edited, the series was also remixed, with new sound and special effects introduced.

In addition to scene-by-scene changes, certain intrinsic elements of the story were repositioned. In the Japanese version, for example, the ship is the hero of the series. The American point-of-view refocuses on the heroic elements of the crew, the Star Blazers themselves.

In the American version, there is no longer any "reproducible violence." Ships and tanks that are destroyed in view are now operated by robots. Real people aren't "blown away" on screen. Characterizations considered unsuitable for American audiences are modified. Dr. Sane, the ship's medical officer, tipples in what was sake in the original version but is spring water now.

Comico, The Comic Company recently began issuing a series of comic books based on the television programs. The series sold out and generated a substantial reader response pledging support for a second series. Comic obliged last year and there are plans for a third series of comic books.

Last year also saw the launch of *Star Blazers* into the videotape universe. For the first time, the American version of the series was made available on broadcast-quality, professionally produced commercial tape.

Altogether, 77 half-hour episodes have been produced for the U.S. markets. Priced at an agreeable $14.95, they are being distributed through mail order only by KidMark, Inc. All 26 volumes (52 episodes) of the first and second seasons, *Quest for Iscandar* and *The Comet Empire*, are available. The third and final adventure in the trilogy, *The Bolar Wars*, will be available soon.

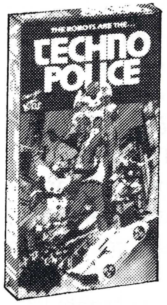
---

*Arnold J. Friedman is a freelance writer based in New Jersey.*

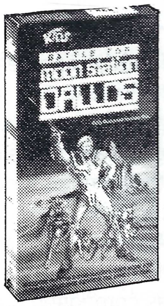
STARVENTURES®

NO TRICKY MEMBERSHIP DUES REQUIRED TO PURCHASE
VIDEOS AT MANUFACTURER SUGGESTED RETAIL PRICE

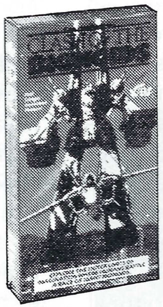
P.O. Box 335
Washington Grove, MD
20880-0335

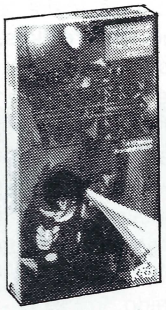


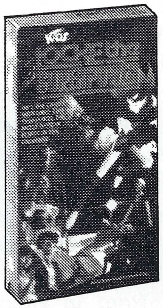
**Techno Police**
*80 Minutes*
*CHE 3005*

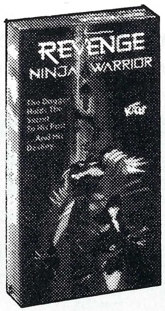


**Battle For Moon Station Dallos**
*84 Minutes*
*CHE 3007*

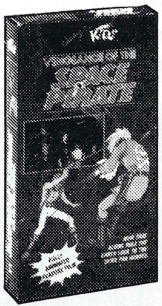

**Clash of the Bionoids**
*92 Minutes*
*CHE 3008*

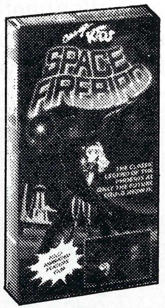

**Defenders of the Vortex**
*92 Minutes*
*CHE 3009*


**Locke the Superpower**
*92 Minutes*
*CHE 3003*



**Revenge of the Ninja Warrior**
*96 Minutes*
*CHE 3006*


**Vengeance of the Space Pirate**
*101 Minutes*
*CHE 3002*



**Space Firebird**
*95 Minutes*
*CHE 3004*

**Space Warriors — Battle For Earth Station S-1**
*97 Minutes*
*CHE 3001*

RETAILERS...NO MINIMUM AMOUNT REQUIRED TO
BUY AT FULL WHOLESALE DISCOUNT

Japanese Movies
Revised in English

Suggested List Price
$29.95 Each

POSTAGE OF YOUR CHOICE:
US MAIL - $ 2.50
UPS - $ 3.50
FLAT RATE FOR ANY AMOUNT

AMERICAN EXPRESS® Cards

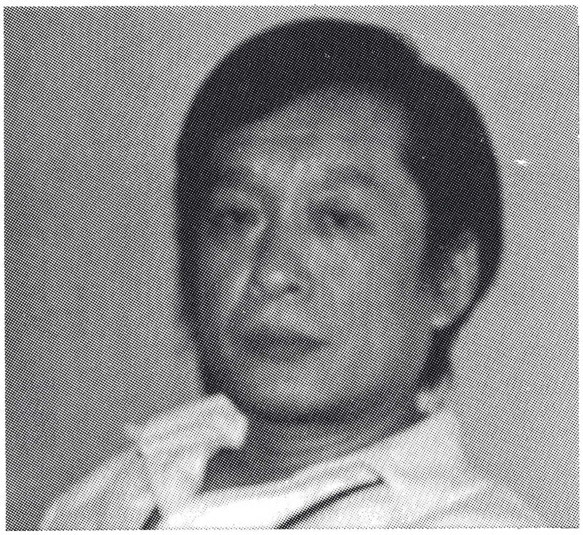
Starventures
Welcomes The
American Express® Card.

SEND LEGAL-SIZE SELF ADDRESSED STAMPED ENVELOPE FOR BROCHURE

# Scoring Space Cruiser Yamato

## A Profile of Hiroshi Miyagawa

**By Randall D. Larson**



**One of the most underappreciated aspects of motion pictures is the score, the underlying music which is so important to set the mood and secure the audience's emotional involvement with a film. Music is a language of feelings, and it is often a film's music which becomes the final link between audience and film, allowing them to become intimately involved with the characters and events seen on screen.**

In the case of animated films, music is even more important to bring life to hand-drawn characters and bring believability to often fantastic settings and situations.

Music for American animated films has traditionally been "cartoon" music; that is, wall-to-wall melodies closely synchronized to the often frantic on-screen visual action—a technique known as "mickey-mousing," due to its Disneyesque origins. However, as animated feature films become more sophisticated and deal with less cartoon-oriented subjects, scoring often mirrors the style in which non-animated dramatic films are scored. Animated theatrical releases such as *Lord of the Rings*, *Watership Down*, and *The Secret of N.I.M.H.* feature dynamic and moving orchestral scores which belie their animated origins and give them the same sense of drama and excitement as live-action films.

Japanese animation has followed the same suit. When animation really took off with films such as *Space Cruiser Yamato*, they emphasized a strong use of music as a foreground element of the film. Music wasn't simply relegated to the background, but was a large part of the picture—and an equally large part of the profits, as witnessed by the plethora of animation soundtrack albums released in Japan.

Music for animation usually draws from a mixture of classically oriented symphonic and popular music, characterized sometimes by the lyrically melodic orchestral scoring of Jo Hisaishi's *Arion* or the heavy metal rock and roll of *Odin*, although more often it is something in between, capturing and merging the flavor of both worlds of music.

Hiroshi Miyagawa's music for *Space Cruiser Yamato*, from its initial television series through its four feature films, characterizes this approach. The music is dominated by a lovely melodic main theme, usually heard from a wordless female voice, contrasting with themes for other characters that comprise pop tunes and jazz styles, all of which capture an evocative musical texture which contributes greatly to the ambience of the films.

Born in Hokkaido in 1931, Hiroshi Miyagawa received his education at the Kyoto Art University and the Osaka University. His first music job came in 1950 as a night club piano player. In 1955 he moved to Tokyo and became a member of the Seiji Hiroaka Quintet, moving to a band called "Six Joes" four years later. In 1961, Miyagawa began to arrange and compose music for radio and television, brought in when composer Hachidai Nakamura became ill. Shin Watanabe, president of the production studio and a fellow member of Six Joes, asked Miyagawa to take Nakamura's place.

Many of Miyagawa's early film scores were for comedies such as *Nippon Ichi no Musekini Otoko* ("Japan's most irresponsible man"), starring Hitoshi Ueki, as well as musicals starring pop stars such as Mari Sono in *Yume wa Yoru Hiraku* ("dreams open at night"). Coming from a background in popular music, Miyagawa had no training in scoring for films and learned as he went along.

"I listen to the views of the director, other staff members, and peers toward movie music as reference options," Miyagawa says. As he watches the film, Miyagawa writes the music according to the director's orders, specifically fitting the music into the time required for each scene.

Although Miyagawa is perhaps best known for his work on *Space Cruiser Yamato*, he has composed for more than 20 motion pictures as well as television series and record albums, receiving several awards during the 1960s including the Grand Prize at the Yamaha Popular Festival in 1969. During the 1970s, he composed, arranged and performed for many stage shows, television programs and movies. In the 1980s, Miyagawa's work expanded to other areas including work as a disc jockey, a book and magazine writer, host for a TV movie show, and guest on quiz and talk shows.

Miyagawa's involvement with *Space Cruiser Yamato* began several years before the 1974 debut of the animated series. *Yamato*'s producer, Yoshinobu Nishizaki, was producing an animated TV program called *Wansa-kun*, and put Miyagawa in charge of its music.

Miyagawa's association with Nishizaki ensured his involvement with *Space Cruiser Yamato*. The series required a great deal of music, all of which was needed at the very start.

"I composed several types of violent battle scenes," Miyagawa says, "several types of music for the tension of opposition just before a battle, also several tunes using just the melody of the *Yamato* theme song and transposing it to be more classical for scenes with a psychological climax, and a number of transpositions of the theme into sad tunes for scenes of a lover's or a friend's death.

"In this way, I imagined various scenes from the beginning and made hundreds of cues all at once. Then these were stocked up, and the sound effects director decided, 'Let's use the one used in the first episode, and also something that wasn't,' and so on, choosing tunes to match the story and setting the music to each scene." As is the practice in American television, Miyagawa did not compose for specific scenes but composed a variety of music which could be used appropriately. The sound effects or music editor then decided which cues to use where, and inserted them into the soundtrack where he felt they were needed.

"I wrote the several hundred songs that made up the original music," Miyagawa says, "but I had nothing to do with the decision of how to use that music by matching it with the screen."

The music for *Space Cruiser Yamato* is derived from a curious mixture of classical and popular musical styles. Lacking a knowledge of classical composition techniques, Miyagawa assimilated its essence into his own predominantly popular style.

"There are some tunes which I wrote in the popular music style with a classical flavor to them," Miyagawa says. "Scene by scene, depending on whom the main character is, I've used a classical style such as a kind of baroque music or an imitation of contemporary music like Stravinsky's."

Miyagawa found the difference between scoring live-action films and animation to be challenging, animated films requiring a lot more music and many more individual themes.

"In live-action movies, real people perform so that, for example, in a silent scene where no one is speaking, there are some cases that are more effective without music," Miyagawa says. "But in the case of animation, that kind of scene has a completely still screen; that is, there is only one picture which becomes a situation without any flavor or spice so conversely, a lot of music needs to be put in."

On the *Space Cruiser Yamato* series, Miyagawa worked closely with director Nishizaki, who supervised the animation, voice dubbing, and music. Nishizaki initially asked Miyagawa to compose a large number of themes from which he would select a few to be used in the series. At the time, only the concept and general image of the *Yamato* had been established, so Miyagawa based his compositions on what Nishizaki told him without seeing any actual film.

**Animation music isn't simply relegated to the background, but is a large part of the picture–and an equally large part of the profits.**

"The job really took a lot of time and energy to compose," Miyagawa recalls. "I had a lot of trouble. It was really very tiring. And then after editing, of course, I was told to write little details. I also composed new songs, and there were a lot of additions."

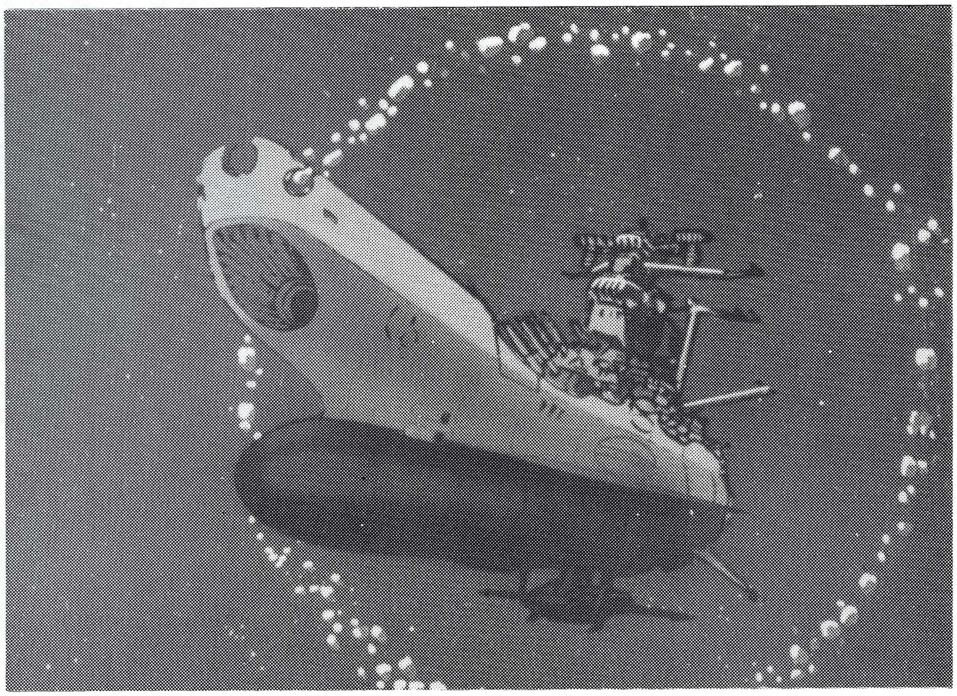
The orchestra Miyagawa was able to use for the original *Yamato* series was a rather small one of about 30 players, standard size for a television orchestra but extravagant, Miyagawa felt, for a regular show band.

*Space Cruiser Yamato*, the first feature film, consists of 24 episodes from the television series edited into a two-hour movie with the music from the film. The next film, *Arrivederci Yamato*, is an original feature for which Miyagawa composed new music based on his themes from the original series.

As the feature film series grew, so did the size of the orchestra Miyagawa was able to use, until at last they were full-symphony size, providing a grand, spacious sound as large as the epic saga and spectacular visuals.

"What was about 30 people in the very beginning grew to 40 or 50 people," Miyagawa says. "The number of strings expanded to almost twice as many and the number of brass doubled, so the music had a much richer sound. It became extravagant. I felt that it became too much like classical music but then, in order to express the feeling of that massive battleship *Yamato*, I think you need to do it with an orchestra this rich."

The success of the music for the *Space Cruiser Yamato* movies gave Miyagawa a fair amount of notoriety and spawned a large number of record albums, both original music soundtracks or music and dialog for synthesizer, symphonic suite and other arrangements, with which Miyagawa was closely involved.



"The chorus suite album was different, but I arranged and recorded the albums that featured piano and violin, the disco version, and most of the others," Miyagawa says. There were more than 20 LP variations of the original *Yamato* score, and eight for *Final Yamato*, which included additional music by *Macross* composer Kentaro Haneda.

Despite the success of the music in Japan and overseas, Miyagawa did not find himself inundated by requests to score similar animation films.

"You may think that as a result of the success of the first movie that my solid position as an animated movie music composer would be established," Miyagawa says, "but that had not been the case at all. Since then, there hasn't been any great increase in the number of job offers for movies or animations. It has been just the regular situation."

Miyagawa did score an animated television series called *Grand Prix Hawk* in 1978, using a similar musical approach as he did with *Yamato*.

"I was even told sarcastically by the producer, 'You've used the same music as *Yamato*!'" Miyagawa says. "That's because my music has a distinct character to begin with, so that after hearing it just once, there is a quality that anybody can tell is the music of Hiroshi Miyagawa."

In 1980, he scored a short-running television series called *Materlinck's Bluebird*, based on the European folktale. The score was composed in the manner of 1940s American musicals.

Miyagawa has said that he wasn't intentionally imitating that style, saying, "I like songs from musicals that I'm familiar with from listening to them once in a while, so my music naturally tends to resemble that. But I had not particular intention of writing with the musicals in mind."

Although he remains extremely busy with a great variety of musical activity, he has found himself increasingly on the outskirts of film composing in Japan, something he attributes to his age.

"I would love to do more composing of film music," Miyagawa says, "but these kinds of jobs go to young musicians more often. I feel very sorry that the experienced musicians like us are considered by the surrounding people to have an old sense. I think that if the heart and essence of movies and of music are deeply understood, and the skills of composition and transposition are completely mastered, then regardless of whether the method of the music is new or old, ultimately, music that sufficiently satisfies the listeners can be produced.

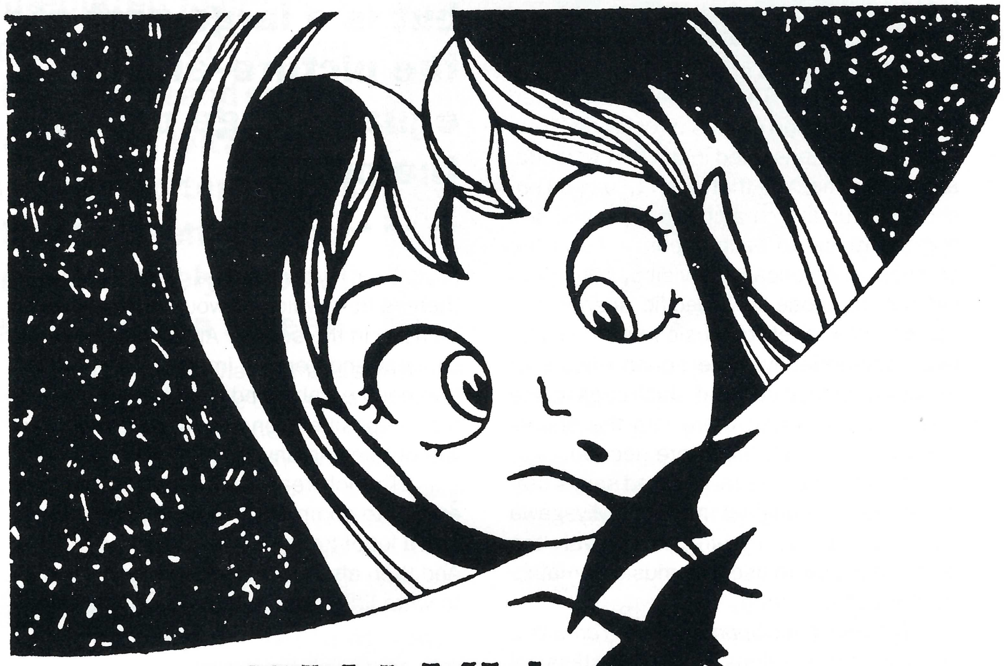
"The staff members for movie and television music in Japan are prone to be taken by what is novel, unconventional, and shocking, and they too often chase after passing trends. I wish they would settle down more and endeavor to produce more long-lasting music."

In the case of *Space Cruiser Yamato*, Hiroshi Miyagawa has certainly reached the heart and essence of its story and its characters, and his music will certainly be long-lasting. While it is unfortunate he hasn't had the opportunity to write for more animated and live-action films, Miyagawa's haunting melodies and exciting rhythms for *Space Cruiser Yamato* ensure his place as one of the best composers for animation. The *Yamato* films are outstanding examples of Japanese animation in general, and film music in particular.

"Movies are a collective art form," Miyagawa says. "Music is one piece of this collaboration which, along with the projected image, lets the work appeal to an audience. I simply believe that it's good if the movie can be made more wonderful by my music."

---

*Randall D. Larson is a freelance journalist whose work has appeared in* Cinefantastique, Starlog *and* CinemaScope: The Film Music Journal. *He is also the author of several books.*



NIKAKU
animart

posters · cd's · books · mooks
cassette tapes · idol cards
+ other Japanimation items

(408) 971·2822
615 N. 6th St. SAN JOSE, CA. 95112

send stamp for free list

# Animag Issue No. 10 Giveaway

## Issue No. 10 Giveaway

Win the newest releases from U.S. Renditions!

"Exciting news for fans of anime," said the *Antelope Valley Press* in its "Cult Corner" section of the newspaper. "Now someone who cares as much about the material as we do is making it easier to appreciate. The pictures have always been fascinating, but it is nice to know what they finally mean."

In Issue No. 11 (we mean it this time), *Animag* will announce the winners of U.S. Renditions' English-subtitled ***Dangaio*** and ***Gunbuster***. One of each title will be awarded. To enter your name into the drawing, send a post card or 3" x 5" note card with the following information:

**Name**
**Mailing Address**
**Telephone Number**

Entries are limited to one per person.

send to:

***Animag***
**c/o Issue No. 10 Giveaway**
**P.O. Box 7154**
**Berkeley, CA 94707**

## News Bulletin!

We're pleased to announce the winners of *Animag*'s New Year's Giveaway an issue early (we'd originally planned to announce the winners in Issue No. 11).

Congratulations go to **Pat Broadwater** of Meadville, Pennsylvania and **Ron J. Murray of La Jolla**, California, winners of two authentic ***Venus Wars*** signboards by the movie's art director, Sachiko Kamimura.

## Obituaries

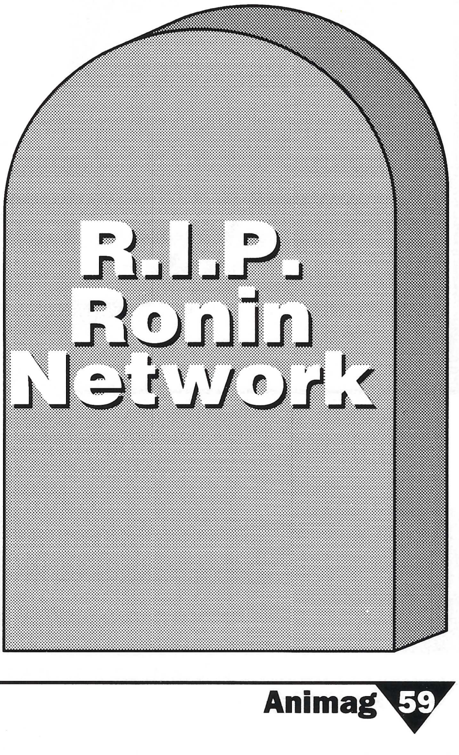
*Animag* is saddened to announce the demise of *Ronin Network*, a fanzine supplement which appeared in *Animag* No. 6.

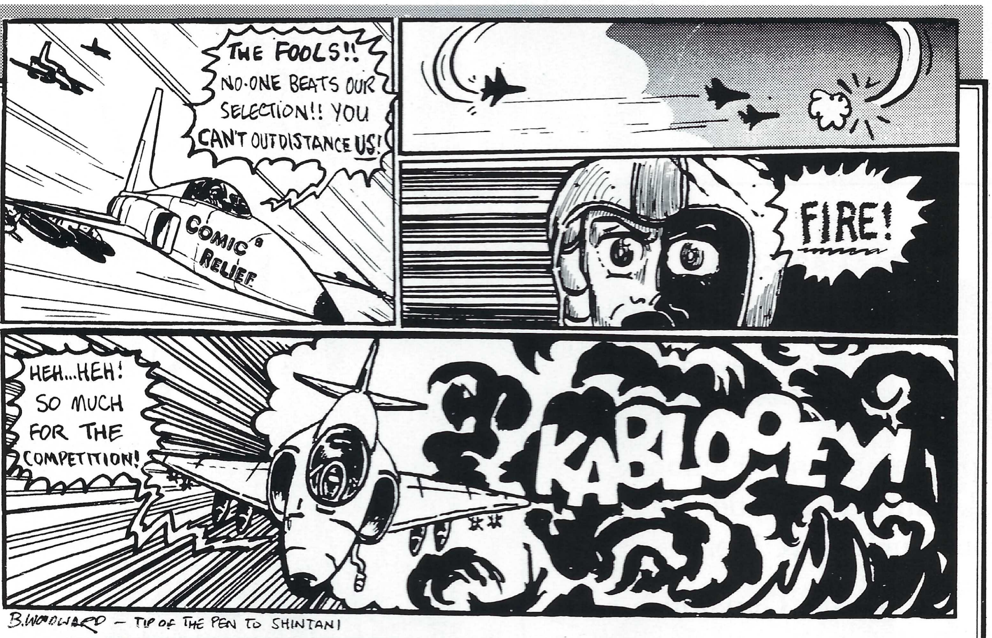
James Christiansen, Editor-in-Chief, reports that rising production costs have forced *Ronin Network* to cease publication. After closing costs are met, Christiansen says, *Ronin Network* will refund the balance (up to one half of the subscription amount) to subscribers.

Questions and comments can be directed to:

***Ronin Network***
**P.O. Box 1462**
**Los Altos, CA 94022**

Both *Ronin Network* and *Animag* regret any inconvenience this may have caused.




THE FOOLS!! NO-ONE BEATS OUR SELECTION!! YOU CAN'T OUTDISTANCE US!
COMIC RELIEF
FIRE!
HEH...HEH! SO MUCH FOR THE COMPETITION!
KABLOOEY!
B.WOODWARD — TIP OF THE PEN TO SHINTANI

Come choose from the Bay Area's *Largest* selection of • New Comics and Back Issues • Golden Age, Silver Age and Collectable Comics • Graphic Novels • Japanese Animation • Underground and Small Press Comix • Posters • T-shirts • Videos • Comic Storage and Preservation Supplies • Movie and TV Books and Magazines • Calvin and Hobbes, Bloom County, Doonesbury, Far Side, etc. • Buttons and Greeting Cards • Experienced and Friendly Staff
buy • sell • trade

**FULL SERVICE MAIL ORDER AVAILABLE!**

Dependable! ✦ Quick Service! ✦ Inexpensive!

☆ ***SEND US YOUR WANT LIST*** ☆

***LARGE* SELECTION OF JAPANESE COMICS AND BOOKS!**

Send inquiries to "**Dept. A**"

COMIC RELIEF

**Comic Relief**
2138 University Ave.
Berkeley, CA 94704
(415) 843-5002 new comics hotline: (415) 843-1530

# Animag BBS

*Animag*'s computer BBS, Valley of the Wind, is still going strong.

Now utilizing newer software on an updated computer system, the BBS has faster access time, easier file transfers, and a more structured message section than ever.

The BBS is designed to be an open forum on Japanese animation and other topics, as well as an interface between *Animag* and our readers.

The telephone number is (415) 341-5986. Modem settings are 8-1-N, 300-2400 baud.

Anyone with access to a computer and a modem is welcome to participate.

STARGATE

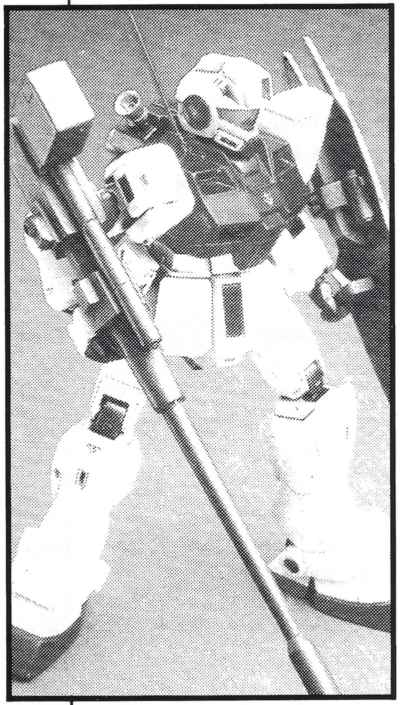
**(214) 438-3348**
P.O. Box 610045, Irving, Texas 75061

*Send Legal Size Self-Addressed Stamped Envelope for Free Catolog*

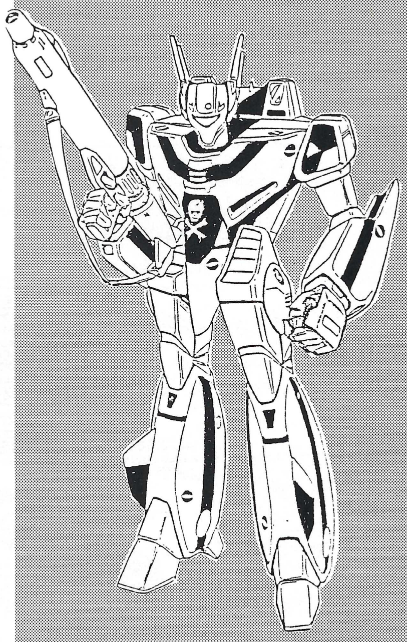
Importing Science-Fiction and Animation Model Kits From England & Japan.

*Dirty Pair, Gundam,*
*Patlabor, Laputa,*
*Bubble Gum Crisis*
*Megazone 23, Macross,*
*Five Star Stories,*
*Mospeda, and others.*

Come see us July 28 - 29 at:
**Project A-Kon**
*A Japanese Amine Kon Hosted By*
**Earth Defense Command (EDC)**
P.O. Box 515942 • Dallas, Tx 75251-5942
Attn: Mary Wakefield



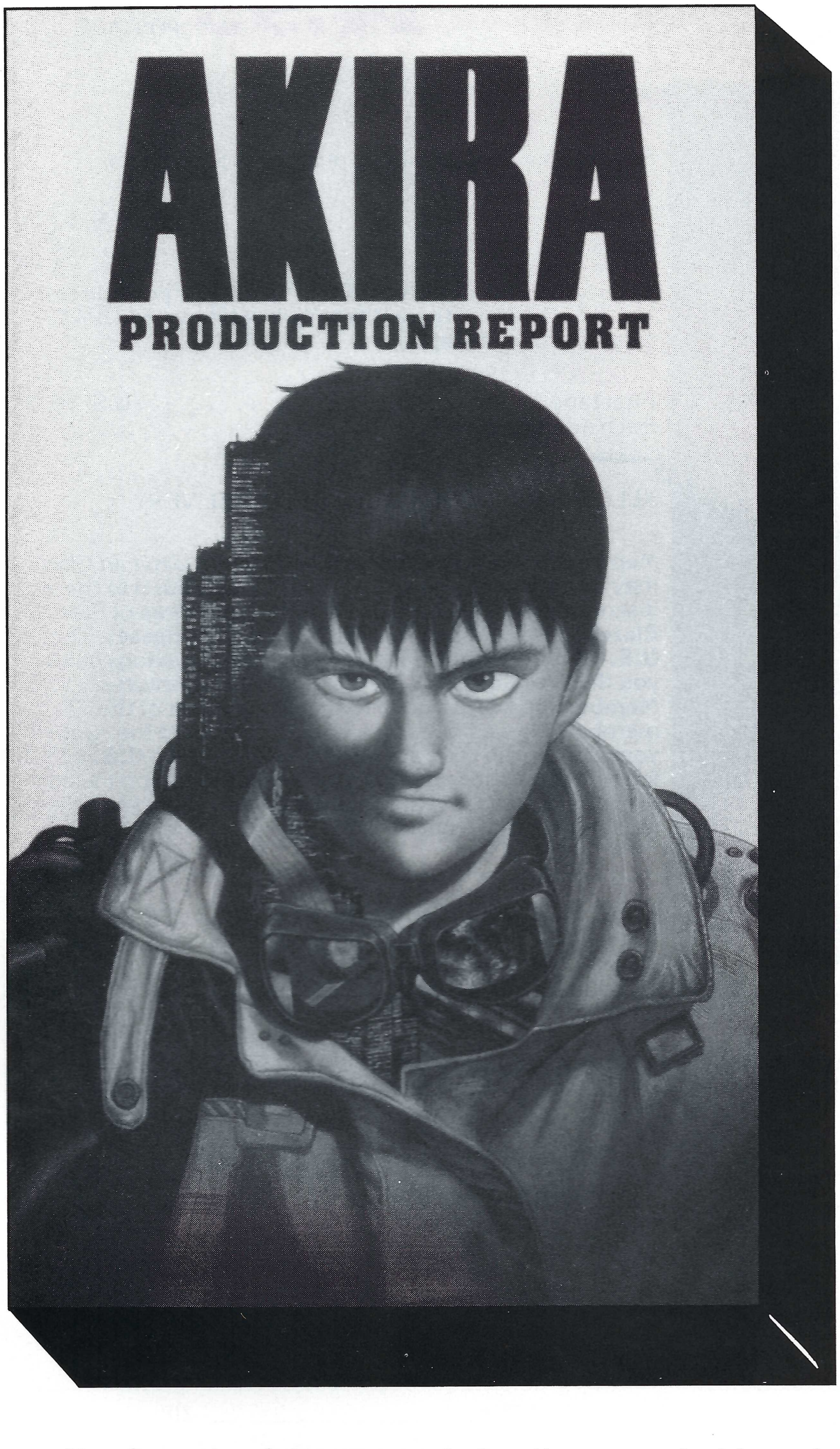
## Next Issue of ANIMAG



- MACROSS
- YOTODEN PART II
- GUNBUSTER

# A must have video for anyone interested in JAPANESE ANIMATION

- Never before seen footage of the masters of Japanese animation at work
- Includes scenes from the un-cut English-language adaptation
- Rare interviews with Otomo and members of his production staff
- SPECIAL BONUS -- Original Japanese & US theatrical trailers



In 1989 Katsuhiro Otomo created an animated feature-length film adapted from his popular and provocative graphic novel series AKIRA. In this fascinating documentary, Otomo and his associates discuss the techniques which put their resulting film in a class by itself.

# AKIRA

## Production Report

## Only $29.95

ANIMAG
Department S
P.O Box 23651
Oakland, CA 94623

Please rush my order of AKIRA - **Production Report.** I have enclosed $29.95 for each VHS copy ordered, plus an additional $3.00 for postage and handling.

name:__________________

address:__________________

city:__________________

state:________ zip:________

(please allow 6 weeks for delivery)

The Secrets of *Japanese Animation* revealed in a dynamic, original, fully translated English-language video documentary on the making of Katsuhiro Otomo's mind-boggling, state-of-the-art contemporary masterpiece, AKIRA.

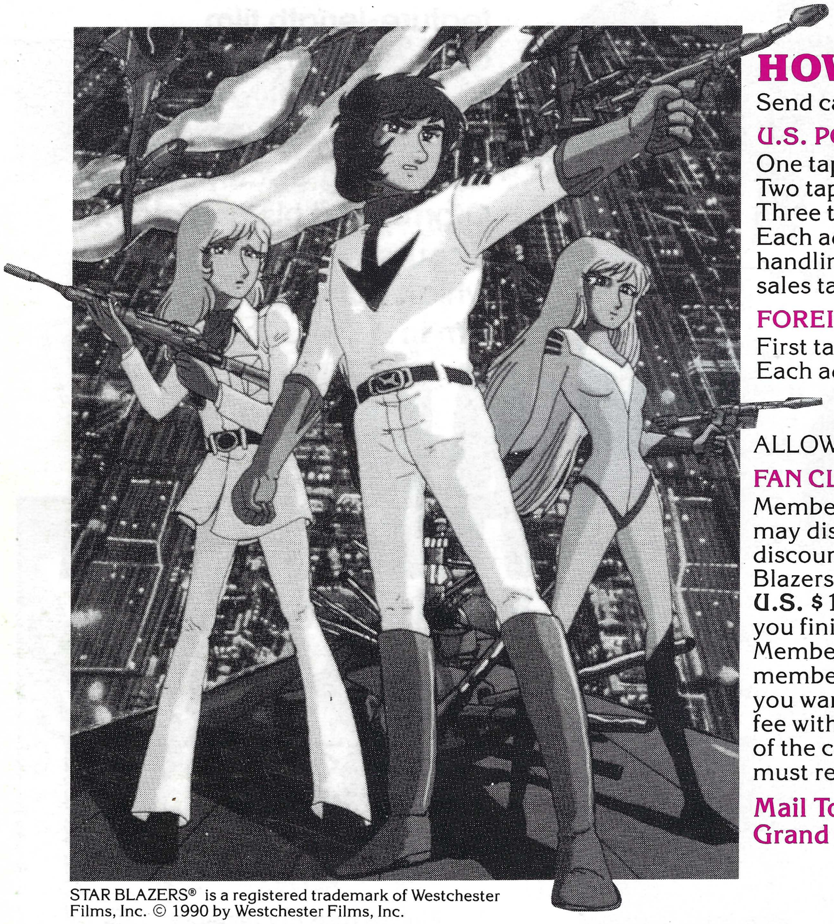
# STAR BLAZERS®

## 'LOST' SERIES NOW ON VIDEOCASSETTES

For the first time in the U.S. the Star Blazers television series is being officially issued on videocassettes. Now you can see these "lost episodes" on broadcast-quality tape, made from one-inch masters. These are *not* titled-tapes. They are the programs reproduced in the U.S. in English. Using *all* original Japanese animation. No cheating. No cheap inserts.

Each volume contains two complete Star Blazers episodes in sequence. Boxed in full-color covers with art from the series and brief synopses.

**U.S. $14.95** EACH PLUS POSTAGE



STAR BLAZERS® is a registered trademark of Westchester Films, Inc. © 1990 by Westchester Films, Inc.

## HOW TO ORDER

Send cash, check or money order in U.S. currency.

### U.S. POSTAGE & HANDLING

| | |
|---|---|
| One tape | U.S. $3.00 |
| Two tapes | 4.00 |
| Three tapes | 5.00 |

Each additional tape: add 50¢ to the cost of postage and handling for three tapes. (New York residents add 8¼% sales tax for each tape.)

### FOREIGN POSTAGE

| | |
|---|---|
| First tape | U.S. $6.00 |
| Each additional tape | .75 |

ALLOW SIX TO EIGHT WEEKS FOR DELIVERY

### FAN CLUB DISCOUNT

Members of the *International Star Blazers Video Fan Club* may discount each cassette by 10%. In addition to these discounts, members receive bulletins and news of Star Blazers, plus advance notice of upcoming releases. The **U.S. $15.00** fee will have paid for itself in savings before you finish ordering the first of the three adventures. Membership keeps you in touch with the rest of the members, so we hope to welcome you aboard the Argo. If you want to join the Fan Club now, include the **U.S. $15.00** fee with this order, and take the 10% discount on the cost of the cassettes. Just the cassettes. Postage and handling must remain the same.

**Mail To: KIDMARK, INC. • Box 1999**
**Grand Central Station • New York, NY 10163**

## STAR BLAZERS CASSETTE ORDER FORM

Circle cassettes ordered and write in how many of each. There are two episodes in each volume. So far, 52 episodes are available. How soon "The Bolar Wars" is transferred to tape depends on how fast you order the first two series.

### QUEST FOR ISCANDAR

| | | | | | | |
|---|---|---|---|---|---|---|
| VOL. 1 ____ | VOL. 2 ____ | VOL. 3 ____ | VOL. 4 ____ | VOL. 5 ____ | VOL. 6 ____ | VOL. 7 ____ |
| VOL. 8 ____ | VOL. 9 ____ | VOL. 10 ____ | VOL. 11 ____ | VOL. 12 ____ | VOL. 13 ____ | |

### THE COMET EMPIRE

| | | | | | | |
|---|---|---|---|---|---|---|
| VOL. 14 ____ | VOL. 15 ____ | VOL. 16 ____ | VOL. 17 ____ | VOL. 18 ____ | VOL. 19 ____ | VOL. 20 ____ |
| VOL. 21 ____ | VOL. 22 ____ | VOL. 23 ____ | VOL. 24 ____ | VOL. 25 ____ | VOL. 26 ____ | |

NAME ____________________ ADDRESS ____________________

CITY ____________________ STATE/COUNTRY ____________ ZIP ________

**Please! Cash, check or money order must be in U.S. currency. Discount is for members only. Add 'em up @ U.S. $14.95 (non members) or U.S. $13.45 (members) each. Add postage, handling and tax. If you are joining the Fan Club, add the membership fee and check here (   ).**